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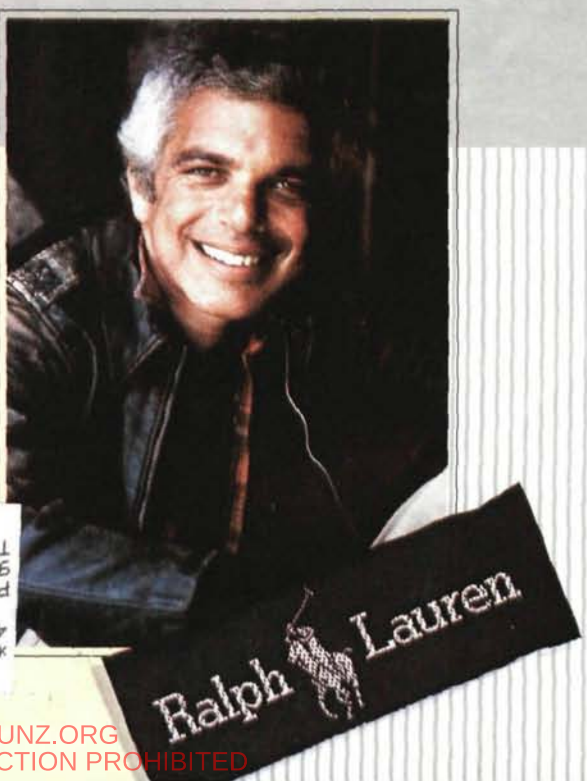
NEW YORK

BEHIND THE LABELS

ESTÉE LAUDER AND RALPH LAUREN TELL HOW THEY BUILT THEIR EMPIRES

ESTĒE LAUDER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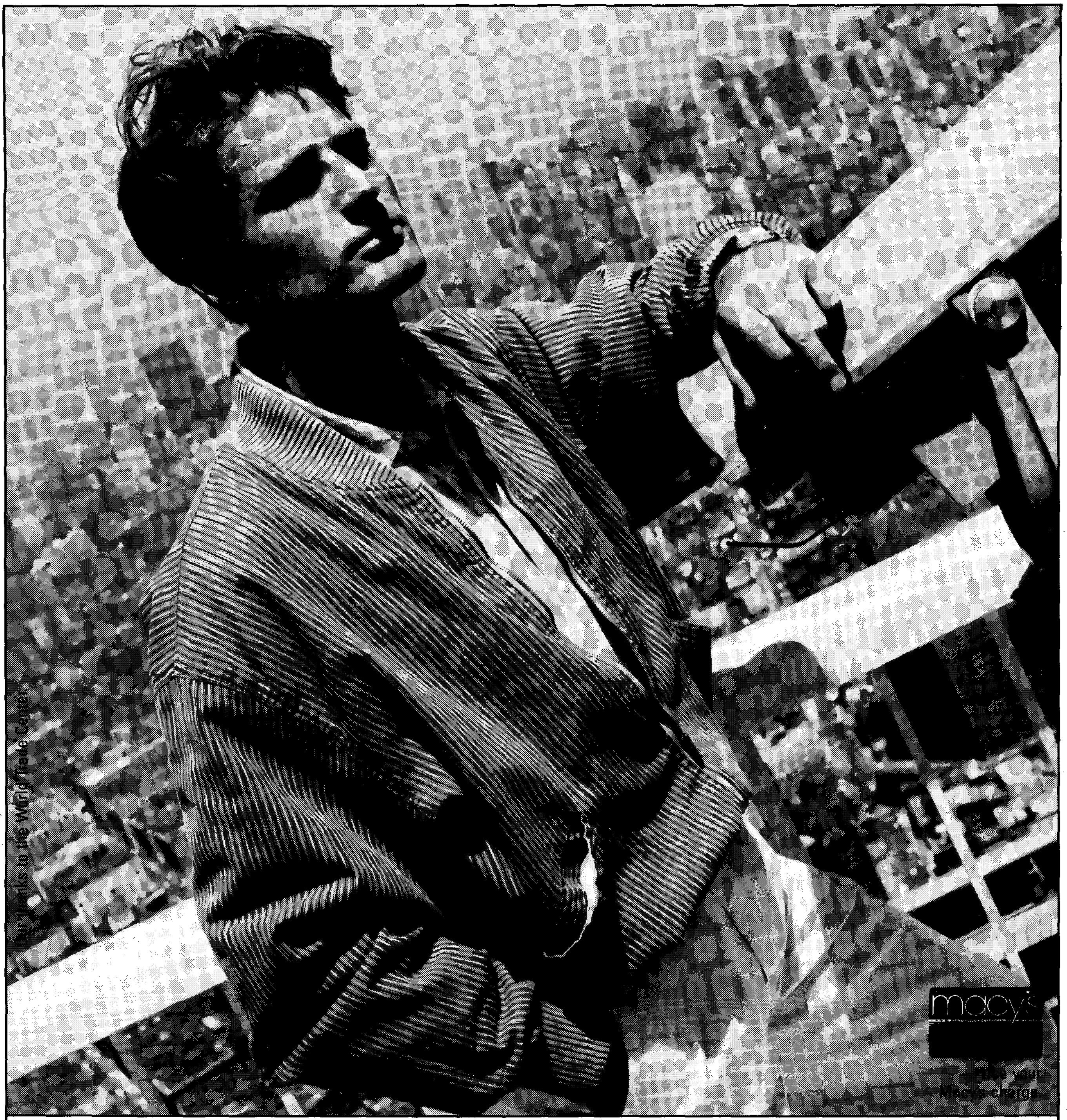
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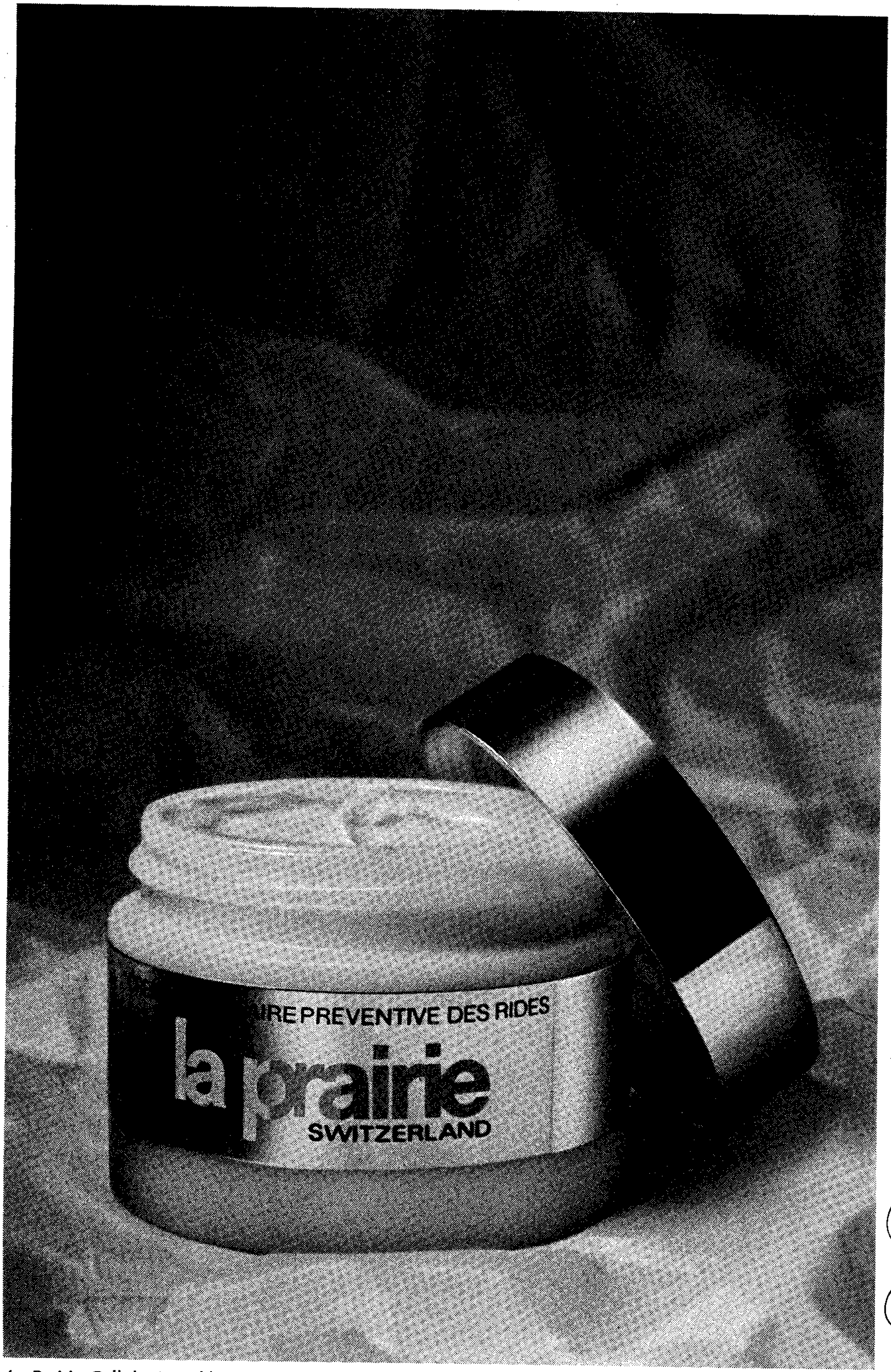
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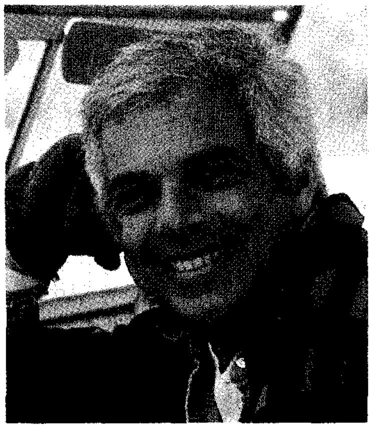

Estée Lauder and Ralph Lauren are two of the biggest names in the world of beauty and fashion. Lauder, the founder of a billion-dollar cosmetics empire, is equally at home in the worlds of business and high society. Lauren was perhaps the major force behind the preppy rage, and his simple, elegant clothes and home furnishings have become instant classics. In these excerpts from Lauder's just-published autobiography, *Estée: A Success Story* (page 30), and Barbaralee Diamonstein's *Fashion: The Inside Story* (page 40), to be published in November, Lauder and Lauren tell their own stories. They talk about everything from their New York roots to their early struggles to establish their firms, to their current wealth and fame. Along the way, both have always created their own styles—of business, fashion, and success. A look at the private people behind the famous labels.

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BY PETER G. DAVIS

Conductor Herbert von Karajan has called Gidon Kremer "the greatest violinist in the world." Other people have called him "a big clown," "eccentric," and not "the sort of virtuoso Aunt Tillie would describe as a comfortable conformist." In 1977, Kremer left the Soviet Union to pursue his musical career in the West. Since then, he has become one of the world's busiest concert violinists, playing in as many as five cities in two weeks. He has impressed listeners as an exciting new musical voice—and an unsettling one: His provocative interpretations of the standard repertory and his challenging programs of unusual works never leave audiences indifferent. "How do you say it here in America?" asks Kremer. "I'm so far out, I'm in."

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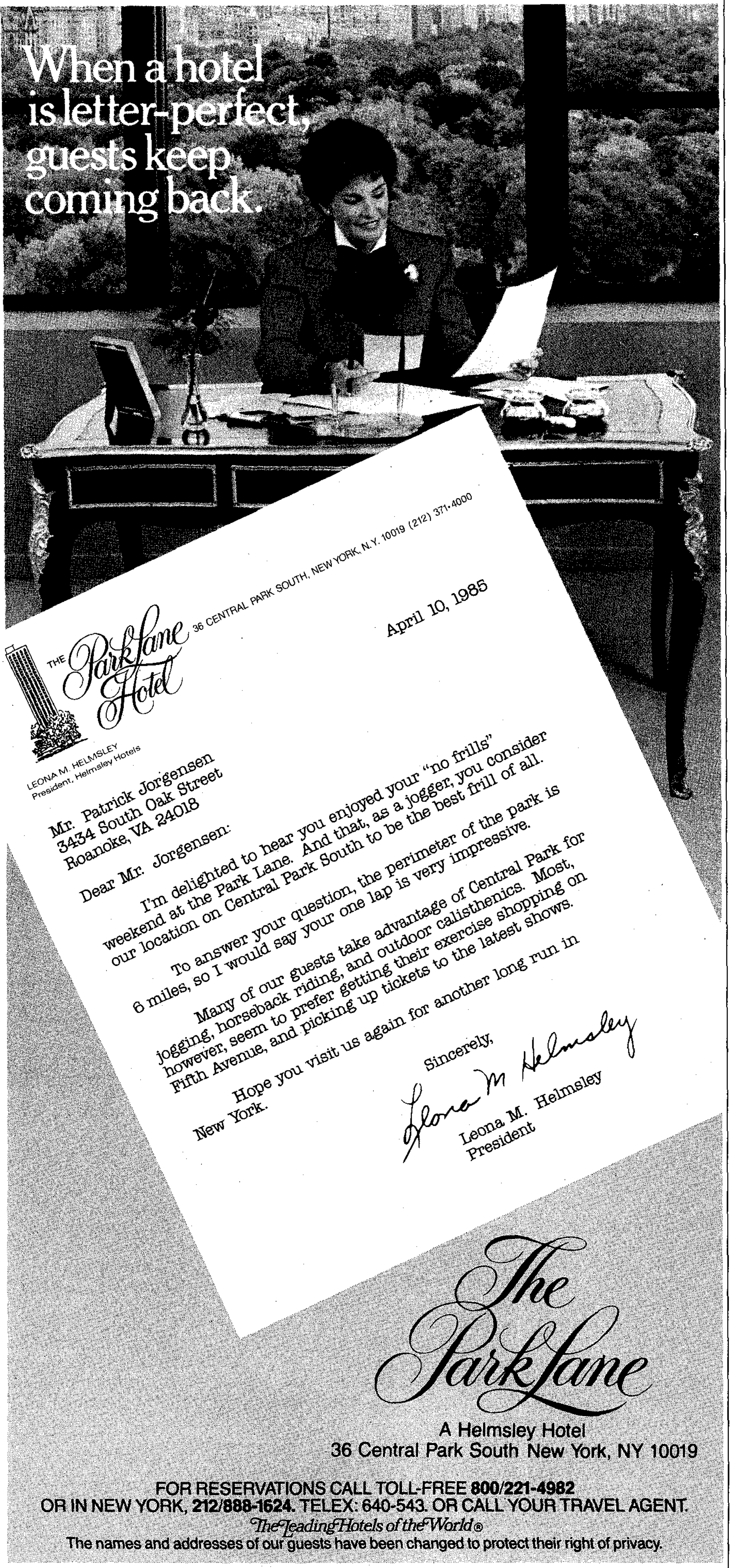

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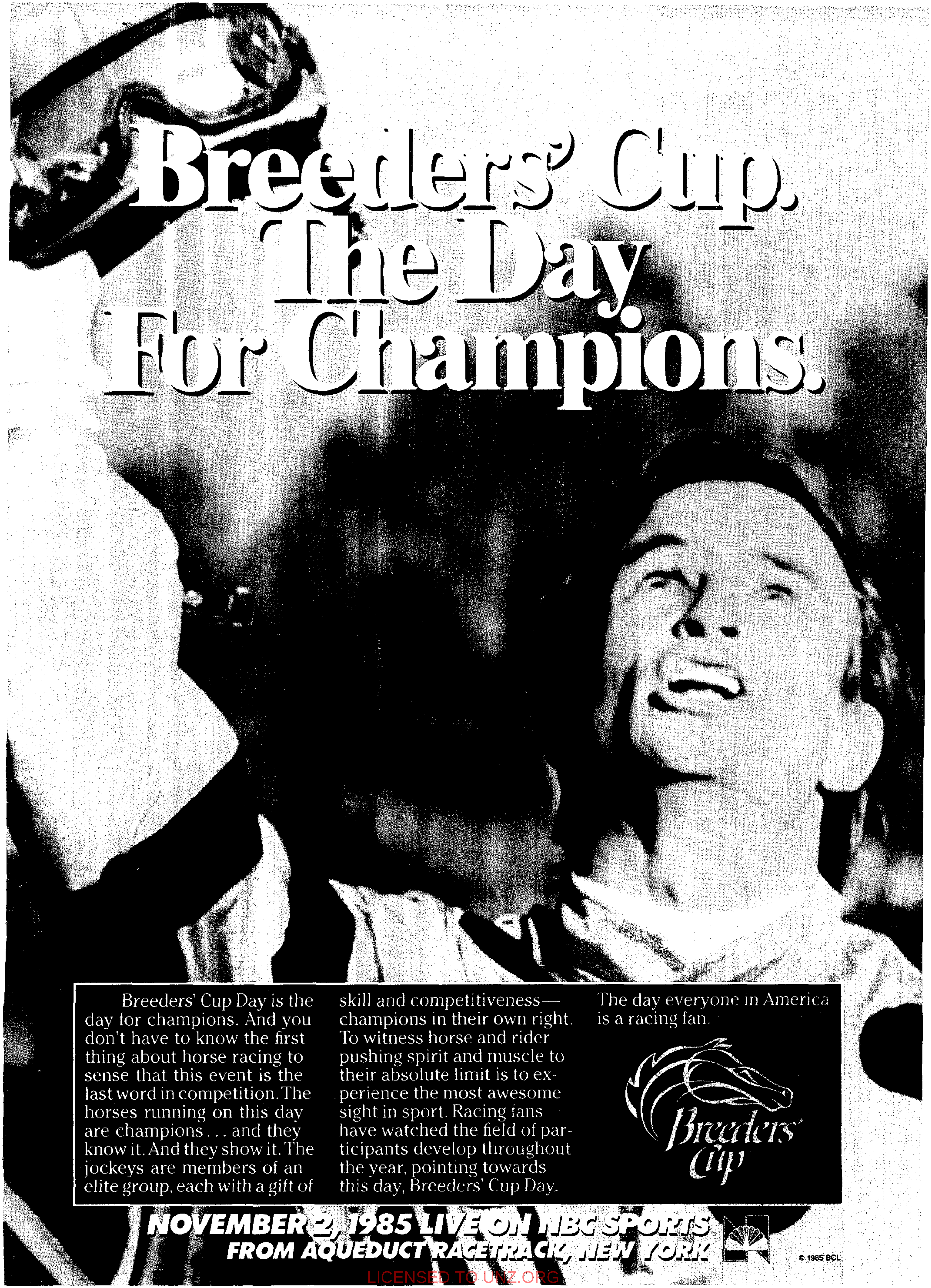
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Breeders' Cup

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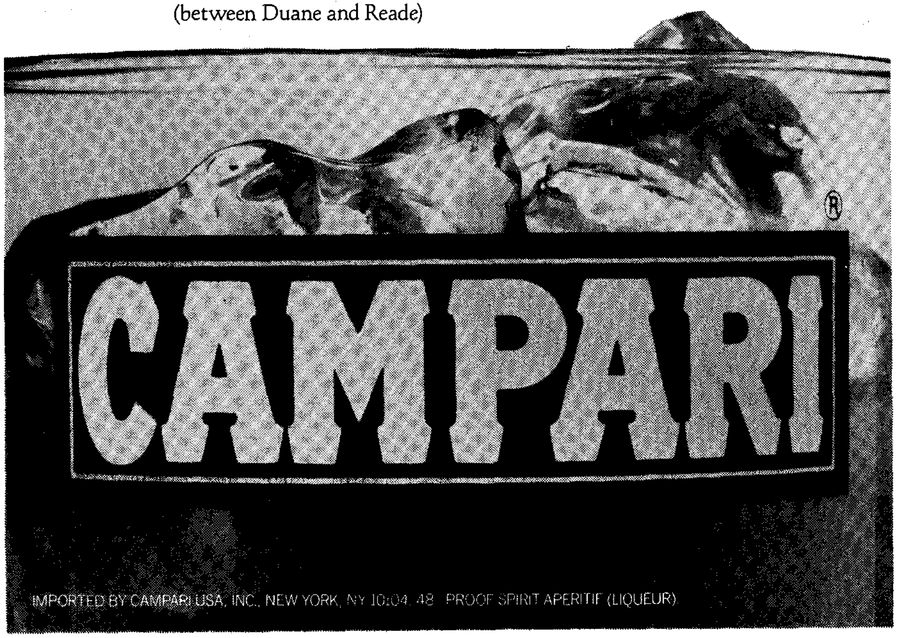

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LETTERS

All the Right Moves

YOUR OTHERWISE EXCELLENT ARTICLE ON co-ops and condominiums ["How to Be a Winner in the New Game of Co-ops and Condos," by Stephen M. Pollan and Raymond A. Roel, September 30 and October 7] failed to mention a crucial factor that every co-op purchaser must consider when assessing whether a given co-op is a "good buy": the extent of the co-op's commercial income. The Internal Revenue Code states that if a co-op's income from sources other than shareholders exceeds 20 percent of its total income during any year, all shareholders will lose their tax benefits for that year's maintenance payments. Purchasers thinking of buying an apartment in a building with commercial space should look elsewhere if the income from this source is close to 20 percent of the co-op's revenues.

Aaron Shmulewitz
Manhattan

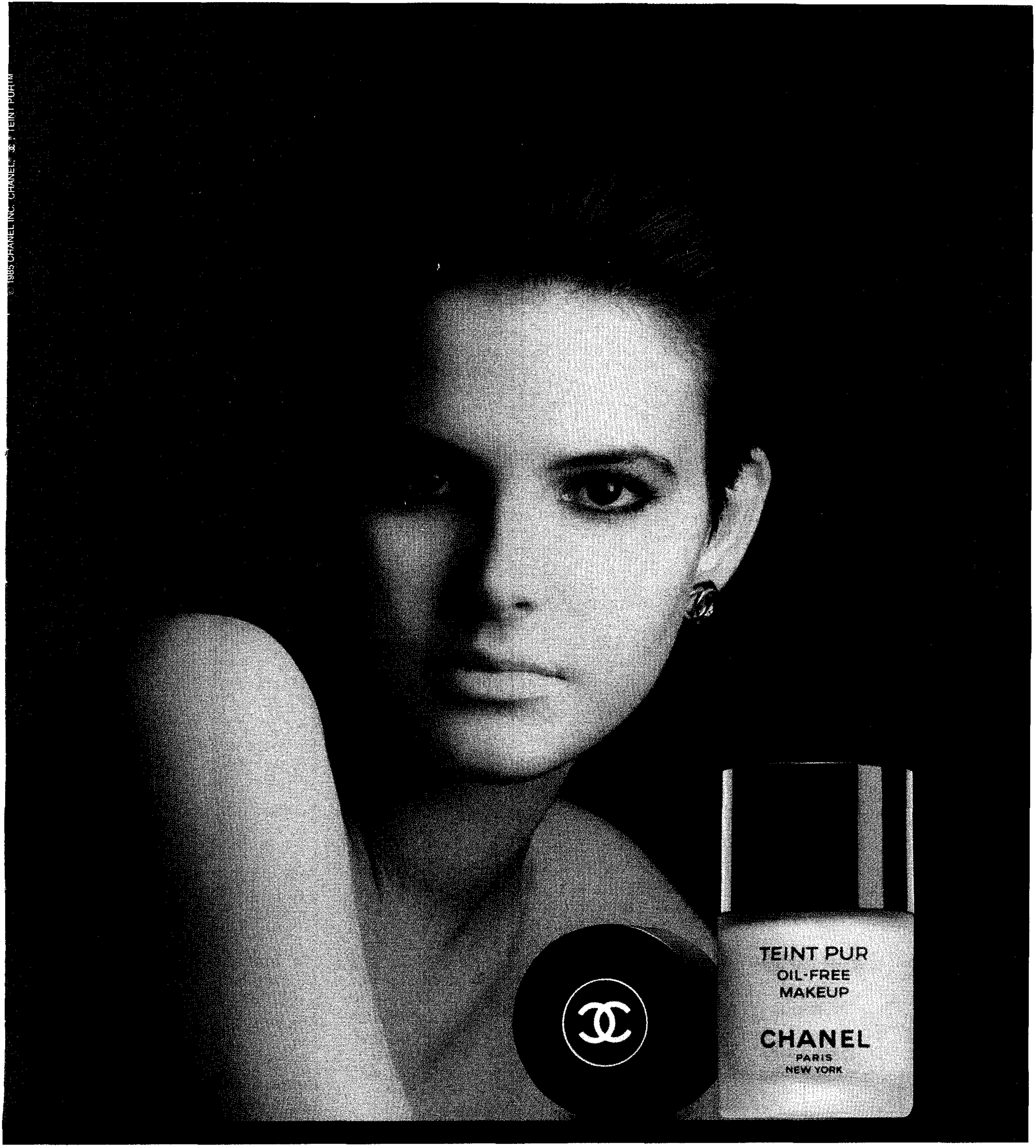
I READ YOUR TWO-PART ARTICLE ON CO-ops and condos thoroughly and was excited by its depth, detail, and accuracy. As the principal of Deciding Factors, Ltd., an advisory service for New York apartment buyers, I have recommended careful reading of it to all my clients. Bravo!

Corey Brent Rabin
Manhattan

THE "RATING AN APARTMENT" CHART that accompanied your co-op article was seriously deficient in one critical area—the importance of safety. Knowledgeable New Yorkers would put the security of the building they live in ahead of any other consideration, but the chart gave 175 points to a building in an up-and-coming neighborhood while security, which was defined as a 24-hour doorman, was given 15 points; a 24-hour elevator operator rated an additional 4 points. Only personnel can provide true security—doormen who announce all visitors, elevator operators who wait until a guest is admitted, and service-elevator operators who wait until the delivery is made and the messenger is off the premises.

Most old, established co-ops provide these services, and their maintenance charges do not differ greatly from the newer co-ops'. How can this be? Because the sponsors of the newer co-ops burden purchasers with large mortgages, making

Letters for this department should be addressed to Letters to the Editor, New York *Magazine, 755 Second Avenue, New York, N.Y. 10017. Please include a daytime phone number.*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it impossible for them to afford the personnel necessary to provide real security.

Shepherd Raimi
Manhattan

STEPHEN M. POLLAN AND RAYMOND A. Roel state that New York home buyers are "no longer threatened by the trauma of eviction." This is not true. I am one of several hundred tenants in a building called Continental Towers, which is owned by American Invsco. Invsco is trying to convert this building under an eviction plan. In other words, either we buy at an inflated, unrealistic price or we get out. Ours is an unusual situation. Because of fear, panic, and ignorance, 83 percent of the tenants signed purchase agreements (most with no intention of buying). The sponsor declared its plan effective. Then the fight began. A group of outraged tenants (now about 175) formed what is known as the Bender Group and hired lawyers. It's been a long, hard, expensive fight, but we are going to win. No one should be allowed to take our homes from us.

Florence Bender
Manhattan

Greener Pastures

GAEL GREENE. ELEVEN YEARS AGO, THAT name took on meaning for me. I am the sheep who came to New York to await her words about my efforts in my restaurant kitchen. Gael will always be a comfort and inspiration to those who love the table. Her importance to New York—the city and the magazine—must never be taken for granted. But "grazing" ["Gael Grazes," September 30] is far down from the mountaintop on which she began. I am saddened that the city's delight in the superficial has left her with such assignments, and I am astounded that this passionate food lover can produce such brilliant writing in a food vacuum.

Robert Pritsker
Former owner-chef, Dodin-Bouffant
Manhattan

IN THE PAST, WE'VE READ ABOUT HER passion for Sichuan, Mexican, American, Cantonese, country Italian, and nouvelle cooking. Now she "rather" likes restaurants that serve, by her own assessment, hideous food in unpleasant surroundings at sometimes "gentle" prices. In her desperate need to be current, Gael Greene has apparently decided that all the things that make for a good restaurant have suddenly become unimportant. Thank goodness we can all relax. You, too, Ms. Greene. It's safe to say that another trend is just around the corner.

David Hirst
Manhattan

The "A" Team

TWO IN A ROW. I MEAN YOUR WONDERFUL stories featuring Jackie Gleason ["Gleason's Second Honeymoon," by Pete Hamill, September 23] and Brandon Tartikoff, NBC's brightest boy ["The Real Mr. T," by Tony Schwartz, September 30]. In my opinion, both fat Jackie and lean Brandon register the same on the scales of natural talent.

Bob Limandri
Queens

I'D LIKE TO SEND MY CONGRATULATIONS to Brandon Tartikoff for all of his successes—especially for overcoming Hodgkin's disease. As a victim of the disease who's been in remission since January, I admire this man for his courage and for his refusal to let cancer stop him. Success stories like his help me to be positive and reach for my own goals.

Jennifer Haus
Hempstead, N.Y.

I DISCOVERED MY OWN GENIUS FOR network programming much the way Brandon Tartikoff discovered his: Watching the late-late movie, I'd scribble notes during the mobile-home commercials. The notes had ideas like "Robot warriors and helicopters, ornamental women, Marvel Comics. Bill eats the Jell-O." I sent these to all the networks, and I bet hundreds of TV shows came from my ideas. When I tried to get paid, the networks told me that they got thousands of notes from all over the country, all with the same ideas on them, all unsigned. The material was part of the public domain. I guess there's just no place in the market for a man who has his finger on the pulse of America.

Jon Kowash
Snowmass, Colo.

And Now, a Word From Our Sponsor

SINCE READING EDWIN DIAMOND'S "GOing Commercial on Channel 13" ["Media," September 30], I have been troubled by a recurring dream: Proctor & Gamble proudly announces that it has decided to sponsor the *Masterpiece Theatre* series on Channel 13. Time passes, and one evening I tune in. As the credits appear on the screen, a dignified voice is heard. It says, "At the request of our sponsor, the voices of American actors have been dubbed in to replace those of the original English cast."

Charles Cohen
Valley Stream, N.Y.

Critical Judgment

IN "THE CONQUEST OF COLOR" ["ART," September 23], Kay Larson gives the impression that Morris Louis was the puppet and Clement Greenberg the puppeteer. Not so. I knew the artist during those years and he was fiercely independent. He insisted that the art came first—the verbiage merely followed.

Liz Whitney Quisgard
Manhattan

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INTELLIGENCER

BY JEANIE KASINDORF

BAKER BARNSTORMS...MARIO MEROLA'S MEMOIRS...VON BULOW TALES...*NEWSDAY* NEWS

HOWARD BAKER GEARS UP FOR '88

Howard Baker has become the first potential 1988 presidential candidate to form an exploratory campaign committee to raise money for his travel to primary states. That makes him the only major Republican candidate not using a political-action committee to foot such bills. Under the federal election law, anyone who has raised or spent $5,000 in pursuit of the presidency is limited to accepting a maximum of $5,000 from any political-action committee.

"We're not pointing a finger at anyone," says Jim Cannon, a onetime aide to Nelson Rockefeller and now a Baker adviser. "We are just determined to do it right. Senator Baker says he's fastidious about the separation. Bush, Kemp, and Dole are traveling all over the country with PAC money, and they're not supposed to do that."

Called the Baker Committee, the former Senate majority leader's organization operates out of a Washington post-office box and has so far raised $130,000 in cash and another $70,000 in pledges. Most of the money comes from supporters in Baker's home state of Tennessee.

Spokesmen for Bush, Kemp, and Dole insist that their bosses' trips around the country (Dole has made political trips to about 15 states this year, Bush has been to 25, and Kemp to 34) have nothing to do with presidential ambitions. "Every cent of our PAC money is going to elect congressional Republican candidates in 1986," insists Dole spokesman David Keene. "Mr. Baker is just using this to get publicity. He's a footnote in political history."

……

MARIO MEROLA BOOKED FOR LIFE

Add Bronx district attorney Mario Merola to the list of politicians who've signed to write memoirs. Random House has asked the man who is prosecuting former secretary of labor Ray Donovan to write a book about his life as a big-city district attorney. Merola and *Daily News* reporter Mary Ann Giordano, his co-author, began work this month.

Will Merola use the book, which is due out in the fall of 1986, in a run for higher office? "Hey, listen," says Merola's longtime press secretary, Eddie McCarthy, "I'll go to Albany, Washington, anywhere. Anything to get out of the Bronx."

……

NEWSDAY'S NEW TROOP BUILDUP

Don Forst, the new editor of New York *Newsday,* arrived in his newsroom September 30 with a commitment from the publisher, David Laventhol, to let Forst increase the staff of his edition of *Newsday* by a whopping 25 to 35 percent. The editor plans to add 30 to 40 editors and reporters to the current staff of 120.

Forst, the former editor of *Boston* magazine and the Boston *Herald,* and a onetime managing editor of *Newsday,* refuses to say what other thoughts he has on the future of his tabloid. "My theory in life is to keep a low profile and not become a moving target," he says. "All I'll say is I'm just going to make it better."

NOW, DERSHOWITZ ON VON BULOW

The next party to be heard from in the Claus von Bulow affair is Harvard professor Alan Dershowitz, who won von Bulow's appeal of his murder conviction and has just finished a book on the highly publicized case for Random House. The title: *Reversal of Fortune: Inside the Von Bulow Case.*

Although Dershowitz says the book will be "a very frank appraisal of the different legal strategies" used in the two von Bulow trials, some of the contents sound less like a Harvard professor's analysis of a murder case and more like Truman Capote's *Answered Prayers.* Dershowitz promises the book will include Capote's revelations about how he witnessed Sunny von Bulow injecting herself with a variety of drugs. The attorney also says he will document "Joanne Carson's discussion of how, in his last days, Capote talked about how Sunny's drug use tied in with Natalie Wood's death."

……

KISSINGER STILL RULES THE COUNCIL

The leadership of the Council on Foreign Relations is about to change, and those likely to take over have close ties to Henry Kissinger. If that happens, it will represent a victory of the "Kissingerians" over the allies of former secretary of state Cyrus Vance. Although the council voted in 1981 to remove Kissinger from the board of directors, a source told *New York,* "Kissinger's influence seems to be absolutely paramount."

The chairman, David Rock-

BAKER

VON BULOW AND DERSHOWITZ

New York Newsday

TERROR SHIP

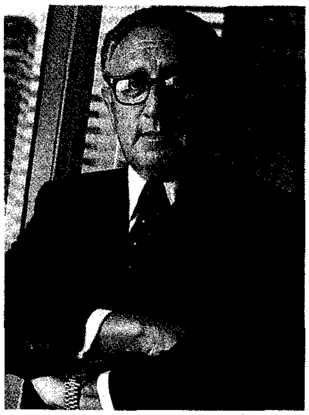
Palestinians Seize Cruise Ship, Demand Israel Free 50 Prisoners

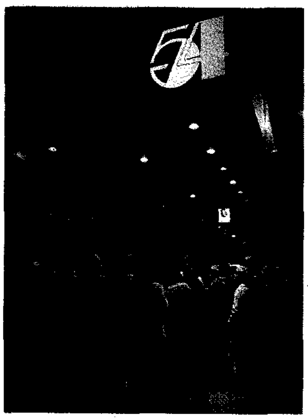
Farrakhan: They Love Me Or Hate Me

NEW YORK *NEWSDAY*

Photographs: top, Diana Walker/Gamma-Liaison; center, Robert Hagan/Picture Group.

CONTINUOUS KISSINGER...GOOD OL' STUDIO 54...MACKLOWE'S WOES...SINATRA SCENE


KISSINGER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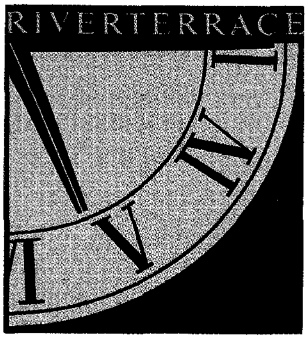


MACKLOWE'S LOGO

efeller, has retired, and is expected to be replaced—possibly as early as October 17—by the board's vice-chairman, Peter G. Peterson, former secretary of commerce in the Nixon administration and a close ally of Kissinger's. The recent president of the council, Winston Lord, has been nominated by President Reagan to be ambassador to China, and a search for a new president is already on. Kissinger candidates often mentioned include William Hyland, editor of the council's magazine, *Foreign Affairs*, who worked under Kissinger at the White House; and Lawrence Eagleburger, former undersecretary of state for political affairs, who works at Kissinger Associates. The Vance candidate is Peter Tarnoff, who was special assistant to Vance in the State Department and is now executive director of the World Affairs Council of Northern California.

THE NEW 'OLD' LOOK AT STUDIO 54

Studio 54 owner Mark Fleischman says he is going to turn his ailing disco into a "nightclub for the over-25 set," attracting them with the peach look of Canastel's.

Last year, Fleischman tried to sell Studio 54 to two out-of-town nightclub owners, but the deal fell through. Now he plans to spend $250,000 on renovations, even though he and a partner owe the city $180,000 in back rent on Water's Edge, the Long Island City restaurant Fleischman bought last year and is trying to turn into a mini-South Street Seaport. "People my age want more service and comfort," says the 45-year-old Fleischman. "That's what Studio 54 is going to give them."

AIDS AUTHOR OUT OF A JOB

Vladimir Svesko, the Beth Israel emergency-room physician who wrote "AIDS in the Emergency Room" (*New York*, September 23), has been fired by the hospital. Although Beth Israel's emergency-services director, Marc Salzberg, told Svesko the firing was unrelated to the article, Svesko believes that he was fired because "I didn't present their emergency room as being a state-of-the-art place."

The article—an essay on one doctor's experience with AIDS victims—referred to the emergency room as having "minimal ventilation, no windows, drop ceiling, space so tight that two stretchers often can't fit side by side in the aisles." According to Svesko, a week after the piece appeared, Salzberg called him in and told him he could not use the name of the hospital without the hospital's permission. A week and a half after that, he called Svesko in again and told him to find another job by the end of the year. "He said I was performing inadequately," Svesko says. "I asked him for details, but he dropped the subject."

Beth Israel's director of public affairs, Frank Lopez, says Svesko's firing has nothing to do with the *New York* article. "We had hired Dr. Salzberg in August, and he had already decided to reorganize ER services prior to the article. Two other doctors are being terminated as well."

HARRY MACKLOWE'S HIGH-RISE HEADACHE

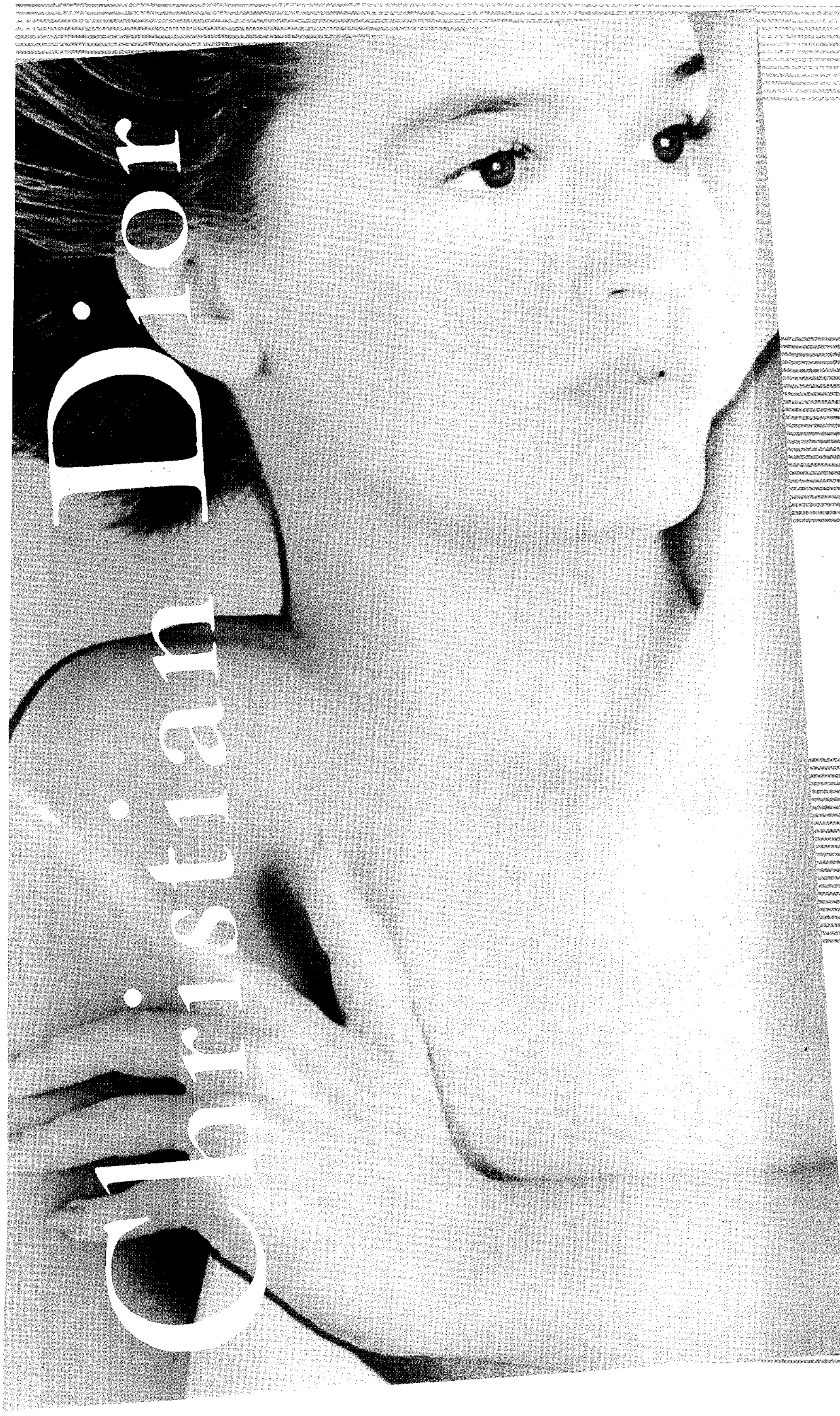
Developer Harry Macklowe, who made headlines when the city sued him for allegedly tearing down four buildings on West 44th Street last January, is in trouble again.

Last June, the City Planning Commission, after learning that Macklowe had violated a zoning permit in putting up Riverterrace, an apartment complex on East 72nd Street, ordered him to improve a section of the esplanade along the East River. The commission didn't like the plans for the improvement and last week threatened to revoke Macklowe's temporary certificate of occupancy. If Macklowe's amended plans are unsatisfactory, the commission will seek a revocation of the certificate. In that case, the approximately 150 tenants in the building would not have to move immediately, but they wouldn't have to pay Macklowe rent either.

BENNY GOODMAN'S BASHFUL PAL

When that tribute to Benny Goodman is broadcast on Channel 13 as part of its fund-raising drive next March, the one scene you probably won't see is the moment when Goodman asked Frank Sinatra to do a song with him. In the show, *Benny Goodman: Let's Dance*, which was taped last week at the Marriott Marquis, Sinatra appeared onstage as the surprise guest of the evening. Sinatra said a few sweet things about how Benny Goodman gave him his first big break, in 1942 at the Paramount Theater. Then Goodman, standing off to the side of the stage with his quartet, surprised Sinatra by asking him to do a song with them. As Sinatra started to beg off, the 76-year-old Goodman continued. "Let's do *All of Me*," he said. At which point Sinatra cut Goodman off: "I'm running late, I have to go to dinner." As the startled audience groaned, Sinatra backed off through the curtain.

Photographs: top, Britain Hill/Outline; center, Globe Photos; bottom, Joe Rodriguez/Black Star.



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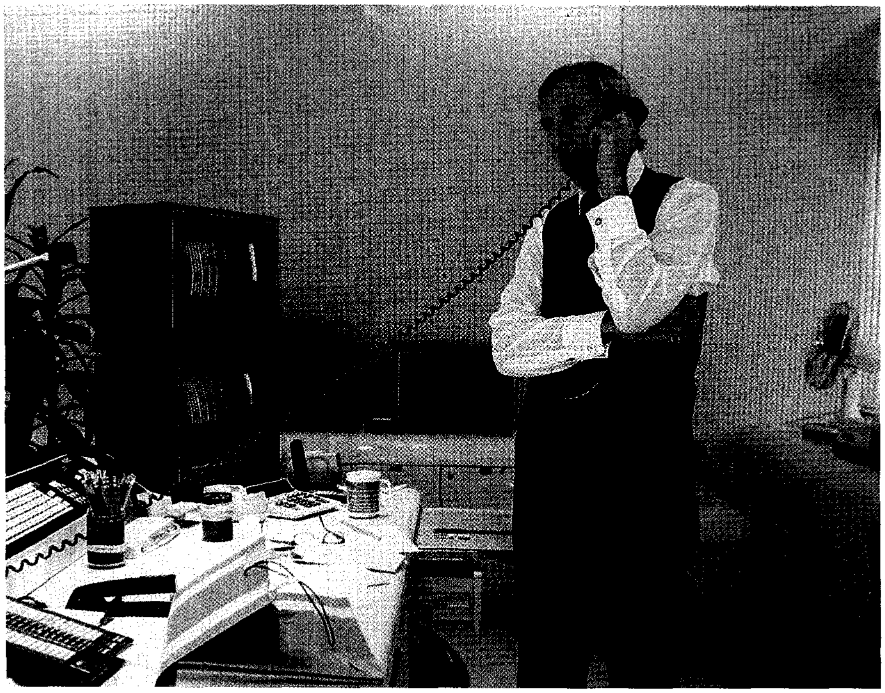
The Bottom Line/Dan Dorfman

THE ESCALATING ARBS RACE



IVAN BOESKY: *Questions about meetings with Carl Icahn.*

SEC Investigating Boesky

IVAN BOESKY, WALL STREET'S BIGGEST and best-known arbitrageur, is under formal investigation by the Securities and Exchange Commission. Specifically, the SEC, I've learned, is looking into whether Boesky, 48, capitalized on inside information before and during a takeover bid for Phillips Petroleum by his friend, Carl Icahn. (The Icahn effort was dropped in March.)

Whether the SEC is investigating any of Boesky's other trading activities in the takeover game could not be determined. As one of Wall Street's most successful arbitrageurs (that's an investor who takes large positions in rumored or announced takeovers or leveraged buy-outs), Boesky has been involved in many major deals. Last week, I reported that Boesky had taken a big position in General Foods—at least 166,000 shares—before Philip Morris announced it was buying the food giant.

The formal SEC investigation—the next step beyond a simple SEC inquiry—centers on several meetings held between Boesky and Icahn last January and February, I am told. An account of those meetings, as reported by Icahn, was contained in a deposition Icahn gave in connection with a suit filed against him by Phillips ("The Bottom Line," April 29). That suit was later dropped.

According to the deposition, Icahn met with Boesky on a Saturday in January, and the possibility of a tender offer for Phillips was discussed. Icahn was hazy on the details, though he did say Boesky called him constantly after the meeting. At the time, both men held sizable positions in Phillips. Boesky was said to be sitting with a huge loss on his shares because corporate raider T. Boone Pickens had scrapped his bid for Phillips.

Icahn went on to say in his deposition that on January 28 Boesky sold him 2.74 million shares of Phillips. On February 9—twelve days later and just five days after Icahn announced his bid for Phillips—he and Boesky met again. At this meeting, Icahn reported, Boesky disclosed that he had another 4 million Phillips shares. When those shares were bought is not clear.

Obviously, the SEC will seek to determine whether Boesky took advantage of non-public information by buying the 4 million Phillips shares after learning of Icahn's possible tender offer.

Boesky, chairman of the Ivan F. Boesky Corporation, a private investment holding company, couldn't be reached. A spokesman told me, "He won't be available." Boesky's attorney, Stephen Fraidin, a partner in the law firm of Fried, Frank, Harris, Shriver & Jacobson, declined comment. Icahn was unavailable.

Boesky, who has an estimated net worth of about $250 million, is considered one of the most daring arbitrageurs around. His willingness to take big positions in almost any takeover deal has led to his Wall Street nickname, Piggy. The son of a Russian immigrant who owned a chain of Detroit delicatessens, Boesky went through a series of Michigan colleges before graduating from the Detroit College of Law in 1964. During his law-school days, he married Seema Silberstein, a daughter of the owner of the Beverly Hills Hotel.

In 1975, after several years on Wall Street, Boesky launched his own partnership with $700,000, half from his wife's mother and stepfather and half from his wife and himself. After four strong years, the partnership ran into difficulty because of bad investments in Howard Johnson and ERC Corporation. In 1980, his partners withdrew their money, and in early 1981 he started a new company. How well that company has fared is anybody's guess, but sources tell me the last year and a half, at least, has been nothing to write home about. It's believed that Boesky currently manages roughly $250 million to $300 million of equity capital but, through the use of leverage (or borrowing power), holds investment positions of well over $1 billion.

Among Boesky's biggest hits were Getty Oil (taken over by Texaco) and Gulf Oil (acquired by Standard Oil of California, now the Chevron Corporation). He is said to have made between $50 million and $100 million on each deal. Current Boesky positions are said to include Texas Oil & Gas, Beatrice, Gould, Warner Communications, Gulf & Western Industries, CBS, Viacom, Midcon, and American Hospital Supply.

Inside Goldman, Sachs

HERE'S ANOTHER BIT OF NEWS FROM THE world of arbitrage—a field with a small but rapidly growing number of players (about 250) and assets of roughly $5 billion. The news is a rare inside look at the usually well guarded arbitrage portfolio of Goldman, Sachs & Company, the big investment-banking firm. A copy of the portfolio shows that as of September 30 Goldman's arbitrage holdings were worth about $320 million and the firm made killings on a number of the biggest takeovers. Robert Rubin, head of Goldman's arbitrage department, declined to discuss the portfolio.

One of the hottest ongoing takeover

Photograph by David Burnett/Contact Press Images.

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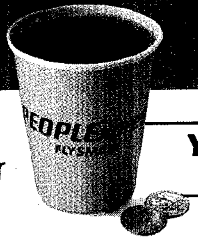

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battles centers on Revlon, the cosmetics giant. Here, Goldman caught the rise beautifully, buying 501,600 shares at an average cost of $45.47 a share, equivalent to $22.8 million; the price had run up to $55.25 at press time, a paper profit of nearly $4.9 million. Goldman was right on the money with a purchase of 400,000 shares of Frontier Holdings, the holding company for Frontier Airlines. It bought the shares at an average price of $15.52; the stock was around $22.75 at press time, representing a profit of nearly $3-million. American Hospital Supply is another big winner, with Goldman having bought 308,600 shares at an average of $31.85 a share. The stock was selling at $47 as we went to press, giving Goldman a potential profit of nearly $4.7 million.

Obviously, Goldman is expecting some sort of deal involving Warner Communications. The brokerage firm bought 266,500 shares at an average cost of $29.03, and so far things are working out just fine. At press time, the stock was trading at $33.75 a share; that's a profit of over $1.2 million.

Sizable gains are also seen on Graphic Scanning (1.5 million shares), Dallas Federal Financial (301,583 shares), and Dale Electronics (203,900 shares).

On the other hand, the portfolio shows losses on Datapoint (731,300 shares), Palm Beach (191,200 shares), and Adobe Oil & Gas (353,600 shares).

Other Goldman holdings, as of September 30, included Lionel, SCOA Industries, Citadel Holdings, Sybron, Chris-Craft Industries, MGM/UA Entertainment, Storer Communications, Rival Manufacturing, Empire Airlines, Wendy's, and Pacific Lumber.

Dodging Lemons

WITH THE 1986 CARS COMING ONTO the lots, dealers are moving rapidly to ditch last year's models—some 1.2 million domestic autos and 294,000 imports. Look for 20 to 30 percent off the sticker price, says auto expert Jack Gillis, author of the annual guide *The Car Book*. To help you avoid picking a lemon, Gillis has put together a list of 1985's best and worst cars, based on research covering the cars' ability to withstand a crash, frequency of maintenance and repair, and insurance and fuel costs:

The best subcompacts, Ford Escort and Honda Accord; the worst, Volkswagen Scirocco and Mitsubishi Tredia. The best compacts, Buick Skylark, Chrysler LeBaron, and Toyota Camry; the worst, Volkswagen Quantum and Isuzu Impulse. The best midsize cars, Chevrolet Celebrity and Volvo DL; the worst, Chevrolet Camaro and Nissan 300ZX. The best large cars, Ford LTD Crown Victoria and Cadillac Eldorado; the worst, Buick Electra and Cadillac Fleetwood de Ville. ■

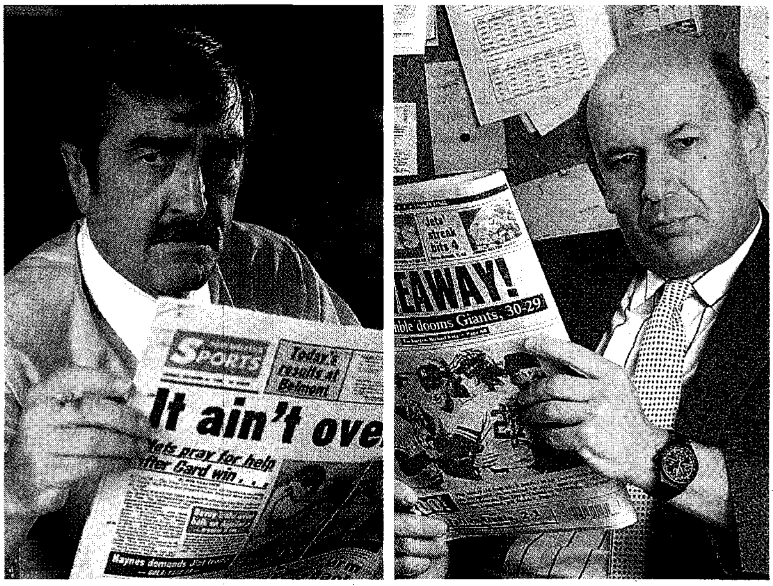
Media/Edwin Diamond

THE TABLOID SPORTS WARS

The *Post* Versus the *News*

GROUNDS KEEPERS HAD BARELY DRAWN the tarps over the Shea- and Yankee-stadium pitching mounds, burying the local teams' fate and the 1985 New York baseball season. With hardly a tear, sportswriter Peter Vecsey of the New York *Post* was already keying in on Patrick Ewing's travails as an NBA rookie.

Baseball races come and go, but the city's tabloid sports pages operate around the clock, and in every season. It's a game without end, and the journalistic trick is to keep the action going and the readers' attention fixed on the coverage. For years, the New York *Post* has excelled at this demanding pastime, and has had no serious challengers to its reputation for the best sports section in town. Now, though, the *Post*'s chief rival, the *Daily News*, is waking from its own sports slump. The day after Vecsey's story, the *News* had its own Ewing critique, by Harvey Araton. There are more than bragging rights on the line; a large number of tabloid readers—perhaps hundreds of thousands—buy the *Post* and *News* chiefly for the sports pages, reading the papers from back to front. The current sports wars will help determine the long-term future of both papers.



'NO IVORY-TOWER STUFF': *Jerry Lisker of the* Post; *the* News*'s Vic Ziegel.*

Social historians and other pundits have long pondered the appeal of sports for males (most sports-page readers are men) and have put forward at least as many explanations as there are pro teams. Both the people who edit the sports pages and the researchers who do the market surveys tend to emphasize two basic factors—what might be called the dailiness and the eternity of sports.

Readers naturally have rooting interests. Television and radio can tell them who won—and whether they covered the spread, or filled out the quiniela. The secret of a good newspaper sports section, however, is to give its audience precisely those things that TV's play-by-play can't provide.

The real fan has a psychic—or actual—investment in the action and wants to know more than the score. He wants—and, in the tabloids, gets—a point of view. "I tell my staff, no ivory-tower stuff," says Jerry Lisker, executive sports editor at the *Post*. "I tell them to inject their own opinions in the story. Otherwise, we might as well use the wire services." The fans' appetite for opinion, particularly controversial non-cheerleading opinion, is gargantuan: Should the coach have yanked the quarterback after that second interception? Should George rehire Billy, and should Davey get rid of George? To feed these populist interests, most newspapers—tabloid and otherwise—have more columnists on their sports pages than they do on their editorial pages.

The dedicated sports-section reader also wants numbers—stats—those columns of print that TV can't supply. There are four pages of stats in the *Post*, seven in the *News*, and six in New York *Newsday*, which is also making a run at the sports audience. The stats are studied for their intrinsic pleasure and for the next day's financial opportunities.

"Let's call it by the right word," says James Hoge, publisher of the *News*. " 'The gambling pages.' "

Finally, the true believer turns to the printed pages for the real story about what he saw on television. "Because there's such a saturation of sports on television," says Vic Ziegel, executive sports editor of the *News*, "we have to have reporters who can dig out the news behind the visible news." TV sportscasters, often under the authority of the team they are covering, fall silent about the best—that is, most controversial—stuff. Ten seconds on the local late-evening newscast doesn't advance the ball very far, either. It's left to the papers to expand on what TV has begun.

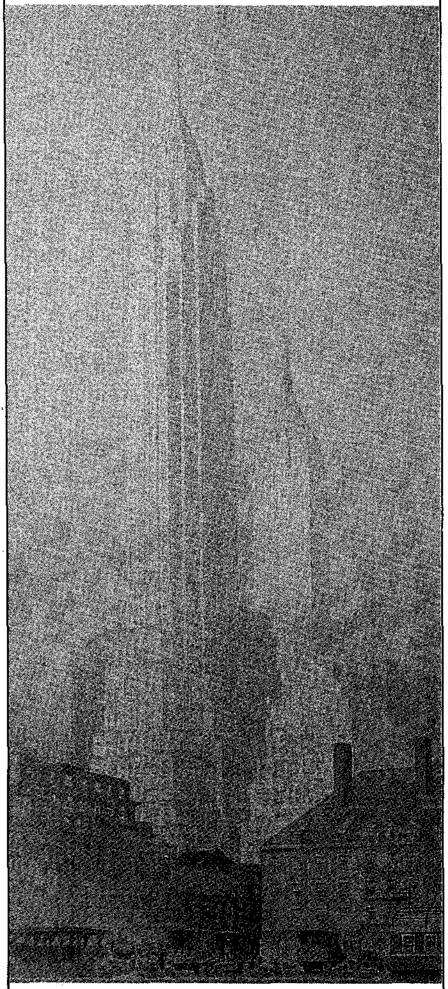
Television, in fact, has been responsible for a kind of third wave of newspaper sports coverage, at least in New York. Before TV, the emphasis was on fine writing and closely observed reporting—for example, the New York *Herald Tribune* at the top of its game. That tradition continues, though out of town, in the graceful work of Peter Gammons at the Boston *Globe* and Tom Boswell at the Washington *Post*. In New York, with two or three teams in each of the major pro sports and a platoon of colleges to cover, sports pages can't offer essays. "We've given up an adjective or two to get in all the news," says Ziegel. During the years when papers had to learn to co-exist with television, sports pages depended on lively opinion-makers—the *Post* in the era of Larry Merchant, Paul Zimmerman, and Vic Ziegel (and even now, with Vecsey and Dick Young).

Today, sports sections match the sheer tonnage of TV's saturation coverage with tonnage of their own. The style of current coverage is perhaps best summed up by the *Post*'s Monday section, "Sports Extra"—an average of 32 pages of more of everything: scores, stats, columns, opinion, reporting, features. The fans want it all. And if they can support all-sports channels on cable, then why not 24-, 32-, or even 40-page sports sections? The *Times*'s "Sports Monday" was the first to recognize that this interest could be packaged as an advertising vehicle, profiting from a necessity. At the *Post*, the marketing people don't even have to produce detailed reader surveys—the way magazine ad salespeople do—to make their pitch to advertisers. "We just show them the paper. It sells itself," says Lionel Saturn, director of national advertising for the *Post*.

When the sports-page advertisers and readers pick the *Post*, they get a distinct personality. As Jerry Lisker says, sports sections usually reflect the attitudes of the reporters, writers, and edi-

Photographs by Nancy Moran/Sygma.

JUST MOVED IN:
New York
Real Estate
See page 141



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tors putting them out. "I see our pages and our staff the way I see New York itself. We're tough, aggressive, simpatico. We're there; we're brassy, but warm."

Lisker, who is 45, came to the *Post's* sports pages in January 1977, when Rupert Murdoch took over the paper. During Lisker's tenure at the *Post,* the *News* has gone through five sports editors and the *Times* through three. While the *Post* hasn't hesitated to pursue established sportswriters—it hired columnist Dick Young away from the *News* at a reported $130,000 a year—Lisker believes in grooming his own people as much as possible, starting them as copyboys and news clerks. His brighter reporters and writers are still young: Michael Kay, 25; Steve Serby, 36; Peter Finney Jr., 28; Bob Klapisch, 27 ; and Greg Gallo, 39.

The New York sports beat, for all the competition and high stakes, has an ingrown, familial quality. Gallo is the son of the *News's* boxing writer and cartoonist, Bill Gallo. George Vecsey, brother of the *Post's* Peter Vecsey (and son of the late George Vecsey of the Associated Press sports department), is one of the stars of the *Times.* Lisker worked for the *News* as a sports editor back in the 1960s. His current opposite number at the *News,* Vic Ziegel, 48, put in 20 years at the *Post,* from 1958 to 1978. Ziegel, who was hired by Hoge last spring, has in turn been hiring. Two of his most recent acquisitions are ex-*Times*men—Michael Katz, 46, brought in as a columnist, and Jim Naughton, 28, who worked in Syracuse between his job at the *Times* and his new baseball beat at the *News.*

While Lisker aims for brassy warmth in his pages, Ziegel wants surprise. His enemy, he says, is predictability: "The fans already know the score, and you can't BS them. I want them to come to our pages wondering, 'What's that crazy Lupica going to write now?' or, 'What's that guy Katz got to say?' " In search of the unpredictable, Ziegel sent Harvey Araton to cover the minor league's all-star game on the eve of the overhyped major-league all-star game in Minneapolis last July.

The meat-and-potatoes stuff of the *Post–Daily News* sports wars is, of course, the Big Four—the populist sports of baseball, football, basketball, and hockey—plus the horses. "You don't turn to us for tennis," says Ziegel. Coverage of a "big" event may bring in an extra 20,000 one-day impulse buyers, but that isn't as important as what Jim Hoge calls the trend lines, representing repeat readers.

Both the *News* and the *Post* had engaged in the Great Wingo-Zingo Battle to build their circulation trend lines. Now the *Post* has dropped Wingo, and the *News* may not continue its contest after December. A growing number of newspaper executives, it seems, tend to agree with the argument of Tom Winship, the recently retired editor of the Boston *Globe* who is now with the Gannett Center for Media Studies at Columbia. "Improved sports coverage," says Winship, "is the more legitimate and more surefire way to increase circulation than the giveaway contests."

While the *Post* offers "Sports Extra" to cover the real contests, the *News* is spending millions of dollars to expand its sports coverage as well as its entertainment and business pages (local-news expansion is next, according to Hoge).

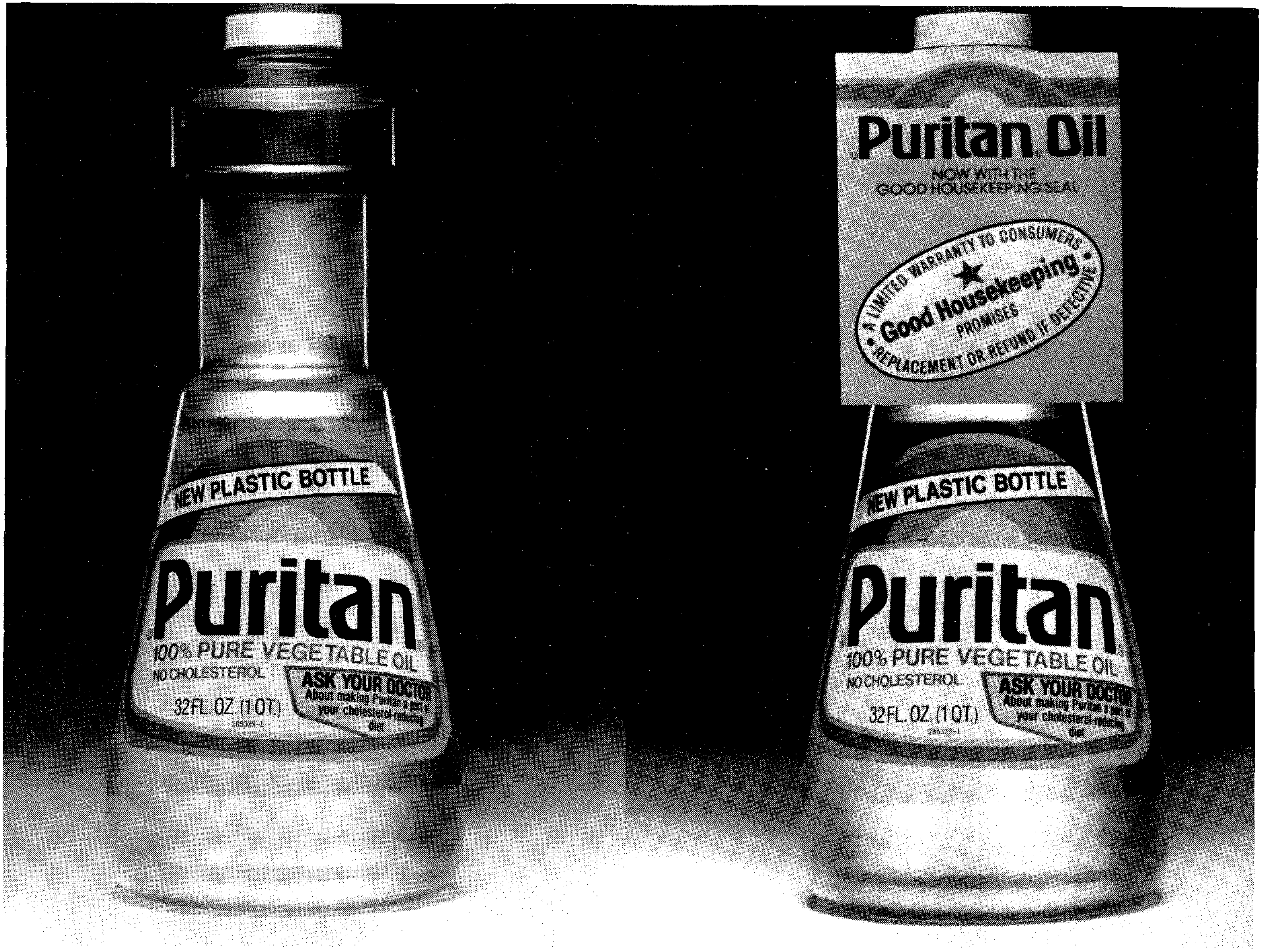
Hoge and Ziegel have added three extra sports pages Monday through Friday and on Sunday. With a daily pressrun of 1.4 million, the *News* is making a substantial investment with each editorial page it adds. "I won't tell you how much it is," says Hoge, "but it's unlike anything done here in years." The *News* still has trouble getting late scores in its final edition because of production problems resulting from moving the printing operations to Brooklyn. This gives the *Post's* sports pages, which close later, a decided advantage—one that the paper exploits all day, with as many as eight editions. Lisker updates and changes his back page—the hook that draws readers inside the paper—as many as five times a day.

Editors at both papers acknowledge that they can still use some help with their graphics. The expanded sports pages in the *News* remind a lot of people of the *Post,* or of the Philadelphia *Daily News,* the most recent home of the *News's* editor, F. Gilman Spencer. Photo reproduction in the *News*—in this era of 25-inch true-color television—is muddy, to use the polite term, lagging behind not only the Sony Trinitron but also the upstart *Newsday,* which is now routinely running four-color photos on the back sports page of its New York edition.

The *News* has taken a step to solve the long-standing problem of how best to use a tabloid's back page. The paper now "billboards" its four or five major stories on the back page with headlines or boxes, rather than starting them there and jumping inside.

The *Post* has been using that technique every Monday with its "Sports Extra." But Lisker sees his job as making an already first-rate section even better. His staff, while larger than the one he inherited ("It was a nice *haimish* operation in the old days," he says), is less than half the size of the one putting out the *Times* sports pages. He also acknowledges that the pictures and layouts could be a little cleaner, without losing that brassy look the fans of the *Post* turn to.

"You hear from your readers when you do something they don't like," Lisker says. "New Yorkers aren't bashful. They bend your ear in a bar when they know who you are." The sports pages, it turns out, may be the last place in American journalism where the audience—and democracy—still reigns. ■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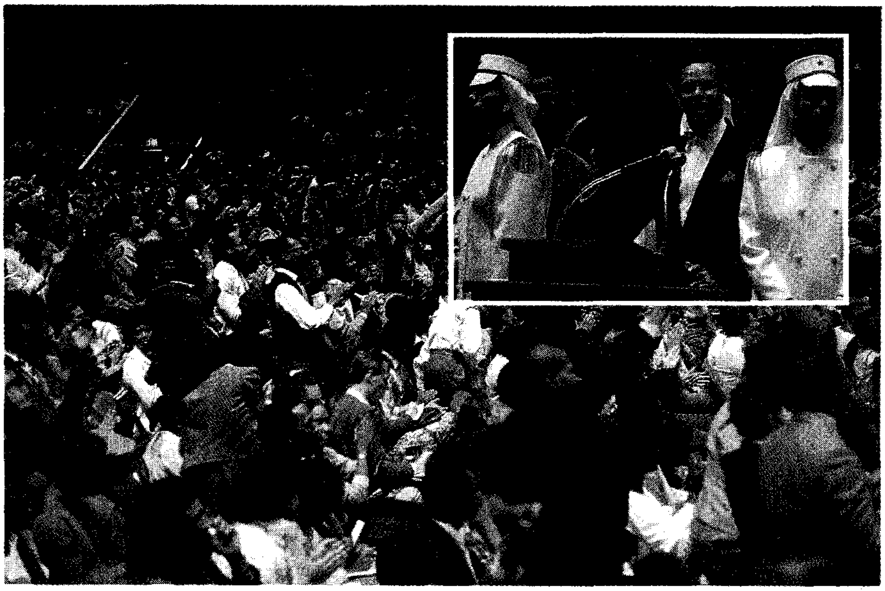
The National Interest/Michael Kramer

LOUD AND CLEAR

Farrakhan's Anti-Semitism



WORKING THE CROWD: *Farrakhan, flanked by bodyguards, at Madison Square Garden.*

"THEY CALL ME A BIGOT, A RACIST, AN anti-Semite. That's what 'they' say. But tonight, you judge.... [And] you members of the press, I want you to listen real carefully so you get my words right."

So we did. After all the hype and furor, my colleague Peter Blauner and I were at Madison Square Garden last week to hear Louis Farrakhan. The bottom line is that "they" *are* right. Farrakhan *is* a bigot. He *is* a racist.

Another conclusion—inescapable, far more disturbing, and the reason for returning to the subject of Farrakhan after treating it two weeks ago—is that "they" have been wrong about the breadth of Farrakhan's support. There is nothing "fringe" about it. It is significant and growing and rabid. Louis Farrakhan isn't going away. He has touched something in America's black community, and those who are listening are not merely the poor and disadvantaged. They are the middle class—blacks who have made it and who are making it, productive citizens in a society from which Farrakhan would like to secede. Here was a group of articulate blacks starved for leadership, people like John, a 28-year-old word-processor operator from Harlem who asked us not to use his last name. "I agree with about 65 percent of what Farrakhan says, and maybe 35 percent I don't know about," said John. "But that 65, and what it means for blacks, makes it worthwhile going along with everything else."

Outside the Garden, before Farrakhan spoke, the scene was confused but controlled. The main arena would fill to overflowing, and so would the Felt Forum; more than 25,000 people in all. And everyone, according to Farrakhan's rules, was frisked before entering. This wasn't a case of keeping beer out of a ballpark. "We're not taking responsibility for weapons," shouted Farrakhan's bodyguards, the Fruit of Islam. "If you've got 'em, leave 'em outside." Many had them—and left them.

No need to worry about time, though. "The minister is patient," said a Fruit. "The show hasn't started. I mean the *services* haven't started."

Inside, at the podium, before the show, a pitch was made for contributions: "Let's everyone give $5 minimum. We all spend more than that on things that don't mean nothing. Why, you can't even get a $5 bag of reefer anymore." After that, a series of preliminary speakers warmed up the crowd. Russell Means of the American Indian Movement was the best received—when he said that "*kimo sabe* really means honkey" and when he "reminded" the audience, "Never have you seen a movie or a play denigrating the Jewish people."

This wasn't the evening's first example of Jew-bashing—and it was far from the last. Now it was Farrakhan's turn.

The conventional wisdom held that Farrakhan wanted to appear responsible and so would concentrate on his economic program—a plan to sell to the black community products manufactured by a company he is establishing with a $5-million interest-free loan from Libya's lunatic dictator, Muammar Qadaffi. But again, "they" were wrong. Here in New York, in the city he termed "the capital of Jews," Farrakhan rubbed it in, going further with his anti-Semitism than anyone could remember. In fact, anti-Semitism was the very centerpiece of his ramble. Economics was an aside.

Because he started late, the order of Farrakhan's remarks took on added significance. Farrakhan, as someone who prides himself on understanding the workings of the press, knew that the media had deadlines at approximately 11 P.M. It was by calculation that Farrakhan bashed Jews for the first hour and a half—well beyond the critical hour. The headlines in the next day's newspapers were exactly what he wanted.

Almost at the very beginning—much in the way a Las Vegas entertainer leads with his proven hit—Farrakhan was in full sing: "The germ of murder is already sewed into the hearts of Jews in this country," he said. "Some person is going to think they're doing God a favor and seek my death.... The Jews talk about 'Never again.' Well, I am your last chance, too, Jews. Listen, Jews, this little black boy is your last chance, because the Scriptures charge [you] with killing the prophets of God. But if you rise up to try to kill me, then Allah promises you that he will bring on this generation the blood of the righteous. All of you will be killed outright." Then, in an exquisitely crafted stab-through-the-heart phrase, Farrakhan added, "You cannot say 'Never again' to God, because when He puts you in the oven, 'Never again' don't mean a thing."

More disturbing still was the shattering of another myth. The blacks who, like Mayor Andrew Young of Atlanta, seek to distinguish between Farrakhan's messages of anti-Semitism and black self-help, contend that Farrakhan's audiences are similarly discriminating, that they, too, reject the ugly in order to be uplifted. At the Garden, in a truly frightening moment, Farrakhan answered. He asked for audience participation—and got it. "Are the Jews that are angry with me righteous?" screamed Farrakhan.

"No," yelled the crowd.

Dissatisfied with the intensity of the response, Farrakhan shouted back, 'What?"

"No!"

"I can't hear you."

"No!" boomed the crowd again.

Photographs by Charlyn Zlotnik.

From the decibel level, one would have thought the Knicks had finally won another NBA championship.

It wasn't all anti-Jewish. Farrakhan fairly threatened the life of David Dinkins, a black leader who has spoken out against him, and whites in general weren't spared: "There is no superiority of black over white," said Farrakhan. "But white people, when measured against the tenets of the Koran, are devils. The few white people who are trying to be good are so few and so weak that they might as well not exist." From there, Farrakhan ridiculed blacks who run banks as a "bunch of scared-to-death Negroes" who lack the nerve to deal with his ally Qadaffi. He also went after the record industry, claiming it keeps artists like Michael Jackson from "making a statement."

But then it was back to the Jews: "The Jewish lobby has a stranglehold on the government of the United States." "I'm warning you, Mr. Reagan . . . this body you cannot have. . . . You have killed your last black leader." "There are black manufacturers in this country who are willing to make these products [detergents and soaps for black consumers], but did you know the Jews . . . are pressuring those black manufacturers not to make them?"

There are black leaders besides David Dinkins who despise Louis Farrakhan—and who say so without fear. But there are other "responsible" black leaders, like Washington's mayor, Marion Barry, who also have a Jewish "problem." When black children were being murdered in Atlanta some years ago, Barry charged that had the children "been Jewish, the federal government would have moved faster." Jewish? Why Jewish? Why not simply white or rich or famous?

The truth is that with the possible exception of Jesse Jackson, one is hard-pressed to think of another American black who can attract the kind of crowds Farrakhan has been pulling, not only in New York but around the country.

For now, Farrakhan is off to tour the Caribbean, Africa, and the Far East. He leaves behind a large but loose coalition of Muslims and non-Muslims held together by the fire of his rhetoric and the force of his personality. What happens in the meantime? "We move now to the second phase," said Farrakhan. Now comes "the death and destruction that is prophesized. . . . Watch now what God brings down on America."

Is Farrakhan again predicting a race war for 1986? Perhaps. But even if war doesn't come, the Farrakhan coalition will survive. It will wait—and either Farrakhan himself or someone else will be back to claim that "it" is all the Jews' fault. And too many people will listen. Something is happening—and it's not good. ■

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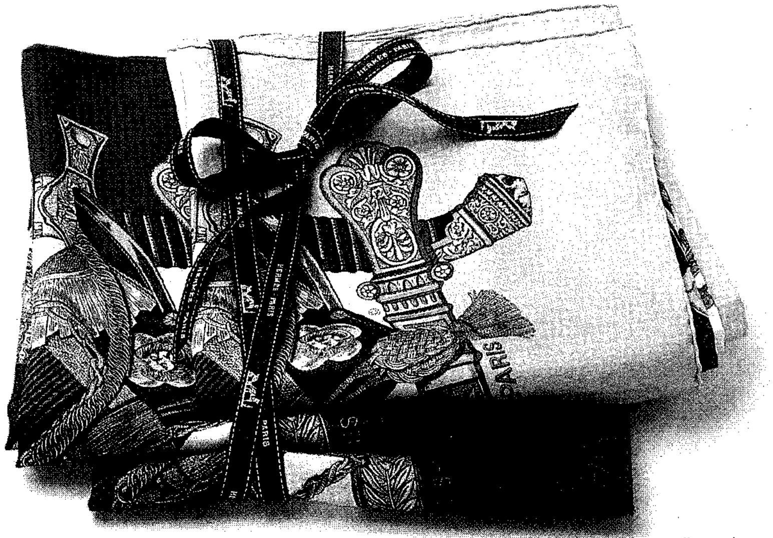

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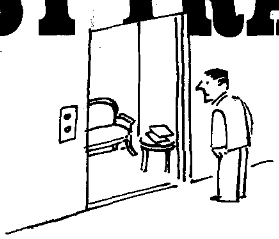


CIVICS

A Clean Sweep

LAST WEEK, JUST DAYS before the Board of Estimate put an East Village tenement up for sale, passersby noticed a dozen sanitation workers carting truckloads of garbage and debris from the site. The empty, dilapidated building, at 178–184 2nd Street, between Avenues A and B, is the first of several hundred city-owned properties in the area to be sold, and some people wondered if the cleanup meant that the city was fattening its calf, so to speak, before taking bids.

In fact, according to the Sanitation Department, the sweep-up came after bids had been taken, and resulted not from civic greed but from citizen complaints to the city's Sanitation Action Center, which works with local community boards to find trashy sites for the department's Lot Cleaning Unit, a roving band of trash-removal specialists. If the unit is called on to clean up a privately owned building or empty lot, the city bills the owner for the work. If the property is owned by the city, the taxpayers pick up the tab.

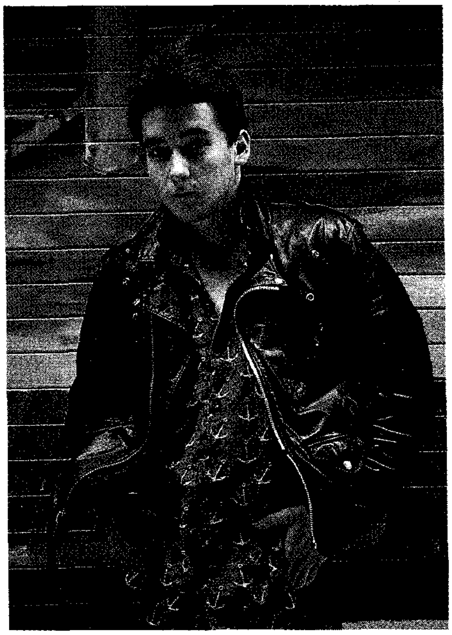
Once neighborhood people and community boards have targeted a problem property, it takes months for the cleanup to begin—so the 2nd Street operation, it seems, had nothing to do with the auction. "It was just the luck of the draw," said the Sanitation Department's director of public affairs, Vito Turso. "We're not that organized." ERIC POOLEY

BRIEF LIVES

JOHN CUSACK'S COLLEGE TRY

WHEN JOHN CUSACK WAS TWELVE, HE told his parents he wanted to act in films. They said fine, he found an agent, she sent him to audition for a commercial. He has dark hair; they were looking for a blond. Not a happy thing to learn when you and your mom have just driven two hours in a snowstorm.

Cusack's next audition was for a new agent. "Send me out. I'll get the parts," he told Ann Geddes. She did. He did. Seven years later, she's still his agent.



"It's too easy to play eighteen-year-olds."

But on the heels of a leading role in Rob Reiner's *The Sure Thing* and starring parts in two new films, *Better Off Dead* (released last week) and *The Journey of Natty Gann* (scheduled to come out October 25), John Cusack is no longer the ideal client. This year alone, he's turned down twenty films. And this fall, he has registered at New York University, where he looks astoundingly like any other nineteen-year-old freshman.

What gives?

"I was an awful student," he says, recalling his childhood in Chicago. "I was frustrated and hostile, but I charmed my way through for a long time. When I was sixteen, I started to do films, and my grades got better, but for the last few years, *all* I've been doing is films—and it's gotten too easy to play charming eighteen-year-olds."

To make life more challenging, he raised $5,000—mostly from himself—and produced a play in Chicago. Last summer, he wrote and directed a Chicago TV show in which a family wearing Walkmans wonders why it can't communicate. In *Better Off Dead* and the just-completed *My Summer Vacation*, he allowed himself to be directed by "Savage" Steve—Cusack calls him "Steve Dog"—Holland, a 25-year-old film-school graduate with a tiny budget and a short shooting schedule. Cusack is writing a script about 1950s baseball players with fellow actor Tim Robbins. And now there's NYU, where he plans—after a late start, a light schedule, and an extended search for an apartment—to take a lot of history and literature.

"It sounds corny to say I want to broaden myself, but that's the reason I'm at NYU," Cusack says, with not a trace of the easy cynicism and deadpan humor that define his film career. "I could do more films, but if you do mediocre or bad stuff, you can fizz out. I need a serious role that doesn't ask me to be nice or sweet. Until that comes along, I don't see myself leaving NYU."

JESSE KORNBLUTH

PRICES

HERE'S WHAT CHOCOLATE costs around town these days:

☐ One pound of Nut Délice at Godiva Chocolatier (701 Fifth Avenue), $20.

☐ Six-pack of double-dipped Oreos at St. Möritz Chocolatier (506 Madison Avenue), $10.

☐ Sixteen-ounce jar of Fudge Sauce Grand Marnier at the Silver Palate (274 Columbus Avenue), $8.40.

☐ A seven-ounce box of dark truffles at Perugina (636 Lexington Avenue), $7.50.

☐ Twenty-nine-inch milk- or dark-chocolate leg at Krön Chocolatier (884 Madison Avenue), $75.

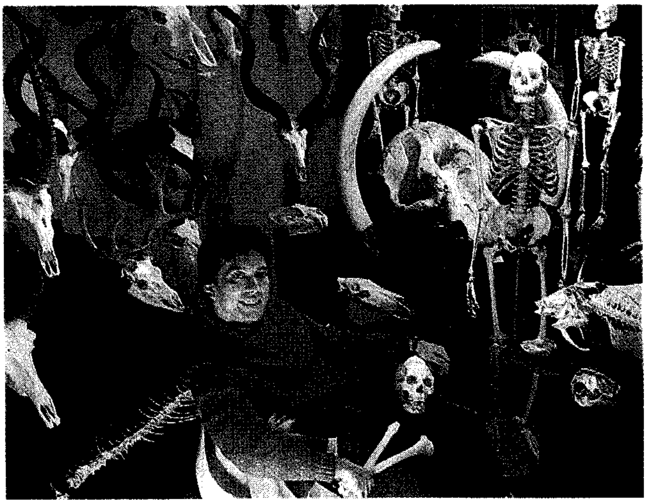
Photograph by Dana Fineman/Sygma. Illustration by Guy Billout.

GALLOPING CONSUMPTION

MR. BONES

MAXILLA & MANDIBLE, New York's only bone store, is right where it should be: underground at 78 West 82nd Street, isolated from the fleshly pleasures of the Upper West Side.

Isolated, but not unnoticed. This fall, M&M's skeletons are coming out of closets all across America—in gallery shows on both coasts, on the cover of the forthcoming Grateful Dead album, in Michael Jackson's "Torture" video. The store's bones will be used to illustrate expert testimony in the courtroom, and will appear in the Neiman-Marcus fur collection.

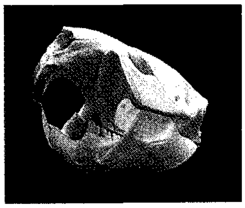


"Scrape, scrape, scrape, boil, boil, boil."

The man behind the aesthetic reassessment of bone is Henry Galiano, an exuberant 34-year-old self-taught scientist. The shop is "an art gallery," he says, entering one of the two bone-filled exhibition spaces, where a bleached tuna tail fans out near a skeleton of New York's unloved mascot, the pigeon.

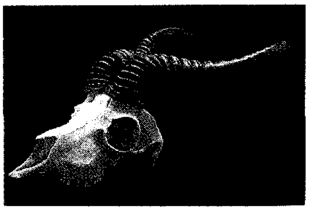
But as Galiano enters the shop laboratory, he changes his mind. "Maybe 'museum' is a better word to describe what we're doing here." Bone-preservation research here furthers work conducted at Galiano's former place of employment, the American Museum of Natural History. "It's scrape, scrape, scrape, boil, boil, boil," Galiano says. The methods of removing flesh are the time-honored stuff of novels and movies of the macabre. It's maceration for the fish, bug colonies for the delicate rat skulls, tubs of peroxide for the big bones.

The store, a block north of the museum, serves as a clearinghouse for a nation of amateur osteologists, painters, and folks attracted to the bizarre. Galiano says he's got something for everyone: the feminist cartoonist who shows her work in the bathrooms of the East Village, the slam dancer seeking a human-toe bone, the leather-coated member of the Hell's Angels ("The skull's been our registered trademark for over 40 years," says Butch, a leader of the New York pack).



A beaver skull.

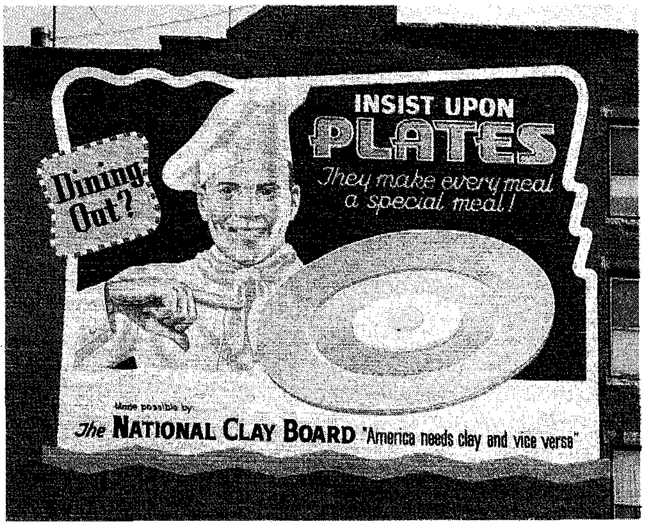
A "city kid who grew up on the city streets," Galiano says he can look at his face in the mirror and isolate the skeletal structures that define his Cuban and Chinese heritage. He gained early experience in anatomy in his parents' East Harlem apartment, where he dissected mice and rats and conducted experiments on the fauna of his ecosystem: "I once tried to raise albino cockroaches."



A springbok skull.

After ten years at the museum, first as a volunteer, then as a curatorial assistant—he has a species of saber-toothed cat, *Nimravides galiani,* named after him—Galiano decided to test his business talents. Starting the shop entailed setting up contacts with suppliers in Botswana and at an Indian medical-supply company, at a South Dakota buffalo farm and with the fishmongers at the Fulton market. His skeleton crew now includes Kalahari Bushmen, Forest Hills ornithologists, stockbrokers, and derelicts. The tuna tails, for example, are scavenged from the garbage by an army of down-and-outers who are paid a couple of bucks by a financier who personally delivers the tails to Galiano's store. "He drives those tails," Galiano says, "in an '85 Caddy." ALLEN KURZWEIL

STREET SEEN



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THE INTENTION, AT FIRST, WAS TO PLAY IT STRAIGHT. Several years ago, Jerry Johnson, a 38-year-old artist, leased the wall of a building at Atlantic Avenue and Nevins Street in Brooklyn. The idea was to paint classic billboards for paying customers. The first customer didn't pay, though. "I got stiffed," Johnson says. "So I decided to have some fun with the space instead." The result was a *faux* ad for "The President's Council on Appearances," which stood for several years to the befuddlement of the un-ironic. And now—since June—*Plates.* Johnson says he's got "lots of phone calls, some inquiries about advertising work, but no requests for more of these. . . . I guess people are afraid to take a chance on figurative work. Too bad. I could do one a week." JOE KLEIN

Photographs: top and right, ©1985 Kelly/Mooney; left, Don Hamerman.

The Queen Is Not Amused

LONDON LETTER

MRS. THATCHER HATES it. The queen hates it. But somehow the television satire series *Spitting Image* goes from strength to strength. The show has just spawned its first book, and the publishers, Faber and Faber, confidently expect to sell a million copies. All this despite—or perhaps because of—the fact that two major bookshops (both patronized by the royal family) have refused to stock it, and Buckingham Palace has sent a copy to the director of public prosecutions.

Spitting Image is the most successful TV puppet show since *The Muppets*, but there is nothing cute or lovable about it. The puppets are all brilliantly grotesque caricatures of famous people, and the script is deliberately revolting and offensive. "It's terribly cruel to us," Prince Charles has reportedly said, and his view is shared by many politicians and entertainers.

The puppets are created by Roger Law and Peter Fluck, whose style has strong roots in the tradition of such eighteenth-century caricaturists as Hogarth. Law jokes that he's thinking of emulating eighteenth-century caricaturist Gillray by earning blackmail money, letting politicians buy up their originals.

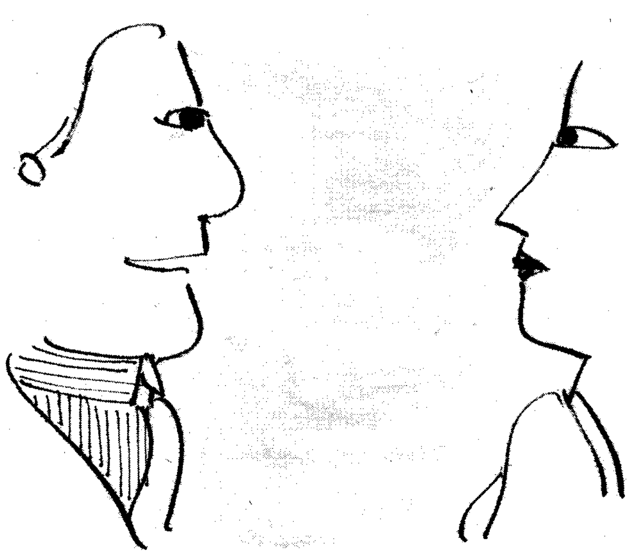
If he does, President Reagan may be first in the queue: Fluck and Law portray him as an idiot forever in search of his brain, which has disappeared. Nancy Reagan, Cyrus Vance, Dustin Hoffman, and Clint Eastwood may also wish to join the queue.

So far, American television companies have shied away from buying the series. "Every American I meet says, 'I wish we had that in the States,' " says *Spitting Image* producer John Lloyd. "But what Americans want and what their television companies would like them to want seem completely different."

If *Spitting Image* ever does reach America, conservative sensibilities are bound to be offended: There was a great outcry here when a Queen Mother puppet appeared with GIN and TONIC tattooed on its knuckles (that puppet is pictured in the book). But as Britain's great satirist Peter Cook once said, "There is a place in society for nasty-minded, rude people."

CRAIG BROWN

PEN & PENCIL



"I've got the strangest feeling that we met in a previous life-style."

ANTHONY HADEN-GUEST

OVERHEARD

TRAVELING ALONG EIGHTH Avenue on the M10 bus, one young woman to another:

"But, honestly, do you think you could have a real relationship with somebody from the East Side?"

URBAN STRATEGIST

Grape Expectations

LAND PRICES IN THE Hamptons may keep enthusiasts from launching their own East End vineyards, but local grape importers are filling the gap. Every day between now and the middle of November, eager oenophiles will be arriving at Brooklyn Terminal Market (Foster Avenue and East 87th Street) to buy the latest crop from M. Pagano & Sons (Stores 24 and 59, 718-251-7373).

For its nouveau, upscale customers, Pagano brings in Cabernet Sauvignon and Merlot grapes, the backbones of Bordeaux wines; California's hearty Zinfandels; and Barbera grapes, used to make a wine popular in the Piedmont region of Northern Italy, one that's winning fans in this country. The Paganos may also be able to bring in California Chardonnay grapes before the season ends. And, of course, they stock the sturdier Alicante, Muscat, and Grenache grapes so dear to their European customers.

The Pagano "harvest" in Brooklyn.

What do people do with these grapes? Well, the truly dedicated squeeze them (winepresses are $100 to $340 here, depending on size) and age the wine in oak or hickory barrels ($30 to $90). But the Paganos will custom-crush their crop for those who just want to drive away with five-gallon jugs in the trunk of their BMW. Ten gallons at $5 a gallon is the minimum custom order. Buy 50 gallons and delivery is free in the five boroughs.

After that, all that's required is a place with a fairly constant temperature of 65 to 72 degrees—and about two months' worth of patience.

LAURENCE SOMBKE

Photograph by Donal Holway.

RUTH RECOMMENDS

BY RUTH GILBERT

Through December 7, the Regency is showing "Screen Teams"—for instance, Fred Astaire and Ginger Rogers, Spencer Tracy and Katharine Hepburn, Cary Grant and Irene Dunne, Greta Garbo and John Gilbert. Hurrah for teams!

'NOT ABOUT HEROES'

Edward Herrmann (left) and Dylan Baker portray English poets Siegfried Sassoon and Wilfred Owen in Stephen MacDonald's play about the two men's relationship. It's previewing now and opens October 21 at the Lucille Lortel Theatre.

HOUSTON BALLET

The company finishes its second week at City Center with four performances of Peer Gynt, *on October 18, 19, and 20. At right is Dennis Poole in the role of the Mountain King.*

'THE WALTZ OF THE TOREADORS'

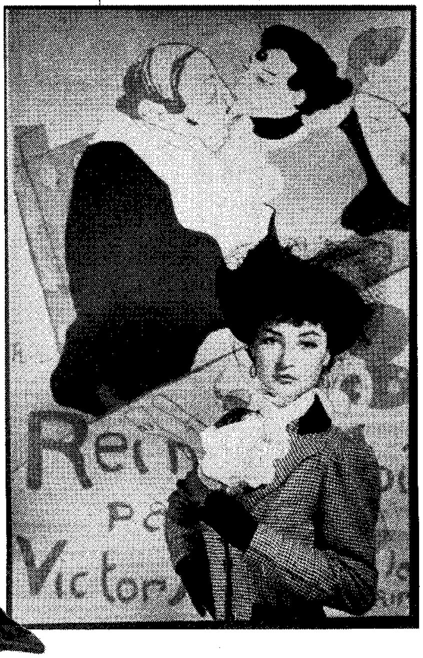
Lee Richardson and Carole Shelley star, along with Tammy Grimes and Alvin Epstein, in a revival of Jean Anouilh's 1957 comedy about a general who resists growing old. It's playing now at the Roundabout Theatre.

'AND THEN THE RAINS CAME'

Above is one of the stars of this exploration of hardships faced by animals on Kenya's Tsavo Plains, the season premiere of Channel 13's Nature *series, airing October 20 at 8 p.m.*

'THE DENNIS H. POWERS COLLECTION'

An exhibition of Man Ray photographs and objets d'art *is at the Light Gallery through November 15. Below is a 1945 silver print entitled* Portrait of Juliet.



Photographs: top left, Bob Marshak; center, Martha Swope; bottom left, Jim Caldwell.

WHERE FIRST IMPRESSIONS BECOME LASTING MEMORIES.

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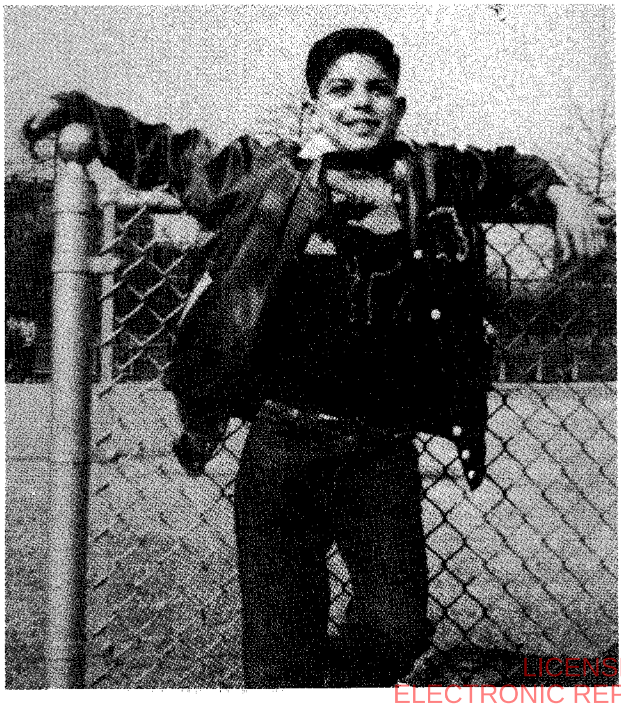
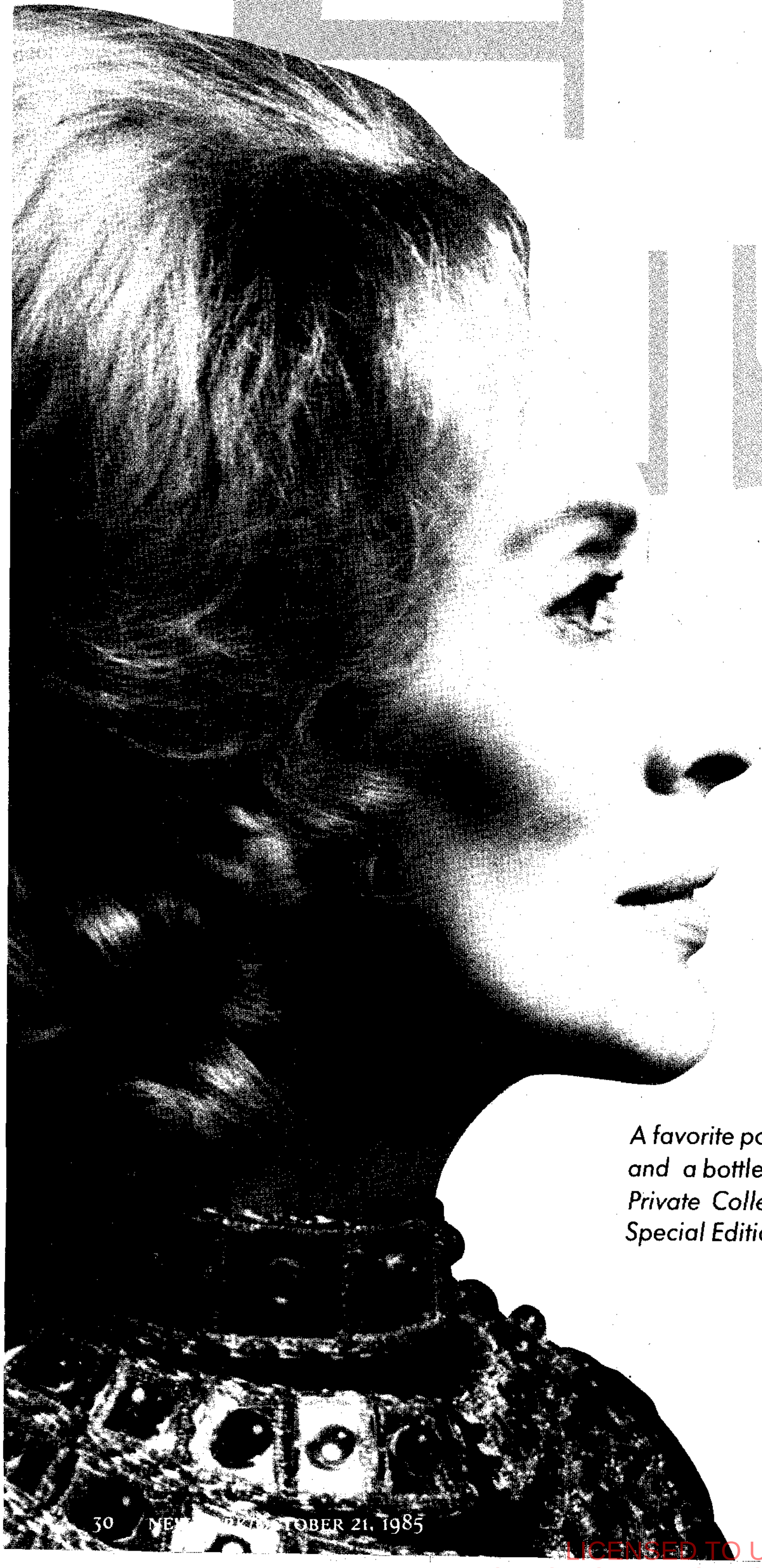
BEHIND THE LABELS

ESTÉE LAUDER AND RALPH LAUREN TELL HOW THEY BUILT THEIR EMPIRES

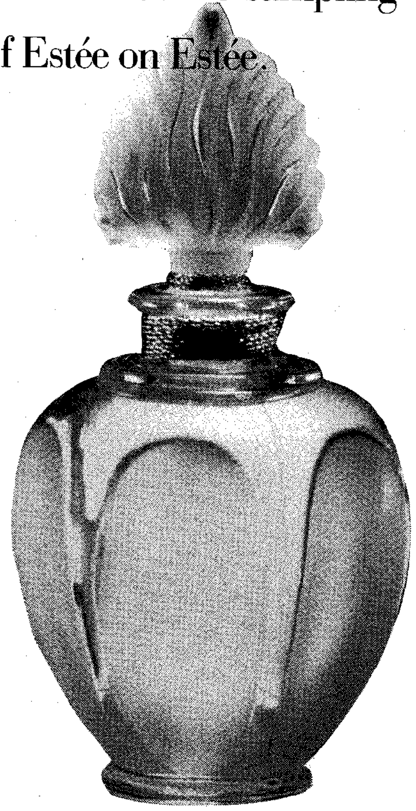


EST LAUDER

This week, Estée Lauder's new book goes on sale—the story of her remarkable life and career in her own words. A sampling of Estée on Estée.

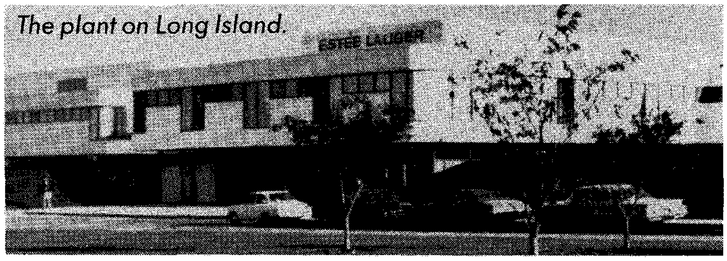


A favorite portrait and a bottle of Private Collection: Special Edition.



As a young woman.

Though the name Estée Lauder is known around the world, the woman behind the name has been elusive. Since her start at the House of Ash Blondes, a beauty salon on West 72nd Street, she has used fresh ideas to build her cosmetics business into a billion-dollar family empire. Youth Dew, her enormously successful bath oil, made fragrance a part of the modern woman's life. Her Clinique line pioneered high-style cosmetics for a young, health-conscious generation. Aramis became a leader in men's fragrances and skin-care products. With lavish homes in New York, London, Palm Beach, and on the Riviera, and a circle of friends that has included the Duke and Duchess of Windsor, Princess Grace, the Begum Aga Khan, and socialites C. Z. Guest and Marjorie Merriweather Post, Estée Lauder has led a remarkable, glamorous life. Yet, until now, little has been known of her early years, her private world, and the ingenious ways she built her business. On the following pages, Estée Lauder tells her own story.


The plant on Long Island.

From the forthcoming book *Estée: A Success Story*. Copyright ©1985 by Estée Lauder. To be published by Random House, Inc.

I WAS NOT BORN IN GERMANY, CZECHOSLOVAKIA, Austria, or Hungary. I have read that I was born in all of these romantic places in various published accounts, but I was actually born at home, in the style of the time, at 9 Hillside Avenue, a quiet street in the borough of Queens. My mother named me Esty, after her favorite Hungarian aunt. Complicating the picture was an Italian wet nurse, who encouraged my mother to name me Josephine, Josephine being her favorite Milanese aunt. My mother concurred, partly out of gratitude for the wet nurse's services, partly because, I suspect, she considered Josephine a true American name.

The plot thickens. When the time for birth-certificate registration rolled around, no official clerk had ever heard of Esty, let alone knew how to spell it, but Esther they knew, so Josephine Esther Mentzer became my official name. It was to change yet again when my father registered me in school.

"Her name is Esty," he told the principal.

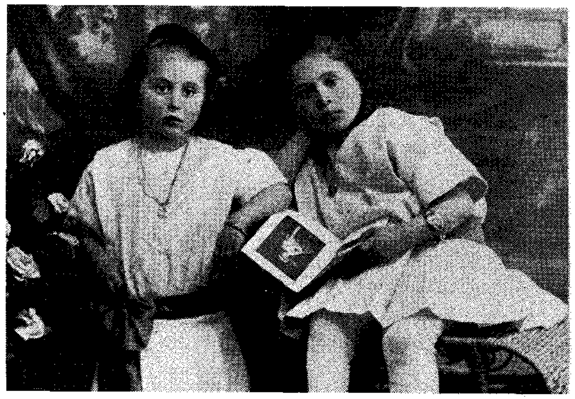
Esty? Again, there was a spelling problem. My father's English was not up to it. Josephine Estée Mentzer became the school version from then on, for it certainly sounded like Estée when my father said Esty. The accent? I believe it came from an enterprising teacher who took it upon herself to add a little romantic French touch to the Hungarian-Czechoslovakian-Milanese name in her roll book.

To my family, none of those niceties prevailed. I was Esty to them and still am.

Her father, Max Mentzer.

My mother seldom spoke of her first marriage, to an older cousin. By the time she married my father, she already had five sons and a daughter.

With her sister, Renee.



THE FIRST BEAUTY I EVER RECOGNIZED WAS my mother, Rose Schotz, a Hungarian beauty whose mother was a French Catholic and whose father was a Hungarian Jew, which accounts, I suppose, for my own ecumenical approach to religion (I belong to both the Catholic Sisters and Temple Emanu-El). As the story goes, one day my grandmother drew a cup of water from the well and drank it—along with a poisonous spider she hadn't noticed. She died. There was, along with beauty, high drama in my roots. Death by spider—did you ever hear of anything like that in the real world? Upon her demise, my grandfather married again. My mother always missed her own mother and disliked her stepmother. Not surprisingly, she married at fifteen to escape this troubled life.

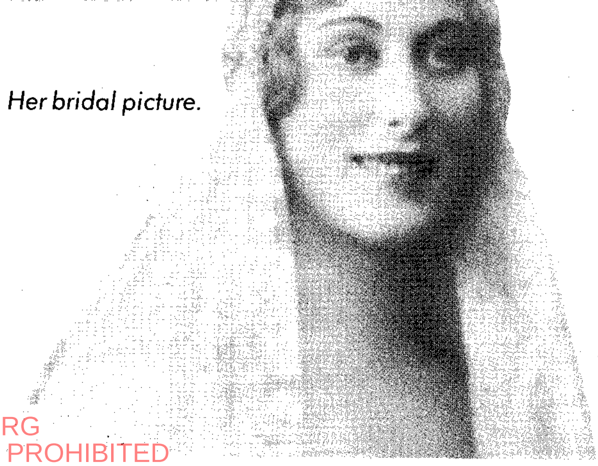
There the story becomes hazy. My mother seldom spoke of her first marriage, to an older cousin. I know that by the time my mother married my father, she had five sons and a daughter, but I never really knew definitely whether she had been divorced or widowed. [One] fact of which I'm certain is that my mother was ten years older than he. One can imagine just *how* beautiful she was. In Europe, age rarely seems to be the talked-about factor it is here. Women are admired for their beauty, sensuality, and intelligence, not their youth. In fact, the more "seasoned" a woman is, the more desirable she is. Which brings me to a point I should make immediately. I've vowed to be candid about all in this book, but just don't ask me my age. I've managed to keep that the best-kept secret since D day.

[My mother's] style was remarkable. Her style was an art form. She was discreet, elegant, and deeply committed to family, particularly my father.

He was Max Mentzer, a Czechoslovakian horseman, an elegant, dapper monarchist in Europe, who, when transport-

Out for a spin with Renee.

Her bridal picture.



ed to a new country, still carried a cane and glove on Sundays. When he was not attending to business or out riding, he was buying land, a penchant I have inherited—the land buying, that is, not the serious horseback riding.

When my father was a young man, Emperor Francis Joseph wanted his niece, who weighed about 300 pounds, to marry him, but somehow Father got out of that. He was waiting for Rose. Waiting, perfectionist that he was, for his ideal even though he had to elude the Emperor's niece in the process.

MY FATHER WAS A MAN OF MANY professions. When he first came to America, leaving behind privileged life, he brought with him valises filled with dapper clothes . . . and no profession that was meaningful on these shores. Eventually, he bought a hardware store on Corona Avenue with savings he had brought from Europe. He supplied the local builders with fixtures and appliances, and they supplied him with real-estate tips.

[One year] my mother's brother [John Schotz] came to visit us from Hungary. He was a skin specialist. What glories those words conjured up! He captured my imagination and interest as no one else ever had. I watched as he created a secret formula, a magic cream potion with which he filled vials and jars and flagons and any other handy container. I believe today that I recognized in my Uncle John my true path. He produced his glorious cream in our home, working happily over a gas stove, mixing in first one ingredient, which he seemed to conjure up out of nowhere, then another, then another, hypnotized. He mixed and stirred—as passionate as any alchemist—until ingredients were transformed into cream. Snow cream.

If I was to be a scientist with Uncle John, I needed live subjects on whom to experiment. I didn't have a single friend who wasn't slathered in our creams. If someone had a slight redness just under her nose that was sure to emerge into a sensitive blemish the next day, she'd come to visit. I'd treat her to a Creme Pack—*voilà!*—vastly improved skin the next day. Friends of friends of friends appeared. I devised a name for my uncle's cream—Super-Rich All Purpose Creme. My reputation among my peers at Newtown High School grew by leaps and bounds. I gave away gallons of cream!

Another pivotal moment was looming on the horizon, one that would also change my life irrevocably.

It came in the form of a brash young man in knickers. Tall and handsome, he carried golf clubs, walked with a jaunty, sure step, and had a smile that made my heart dissolve.

[Estée's family was staying at their summer house, opposite a country club in Mohegan Lake, New York.] I was wearing a pink blouse, striped bloomers, and socks. "Hello, Blondie!" he called out to the bloomer girl on the swing. I froze. I remember blushing furiously. "Hello, Blondie" would *not* have pleased my father. I did not answer, just turned away, and thought about him every moment all the next week.

The next weekend, a friend of my sister's visited us. "There's a young man at the club who would like to be introduced to you," he told me. "Properly introduced." He winked. "A Mr. Joseph Lauter. He's nice. Really. He told me to tell you so." That was a different story. I was relieved. Mother and Father said yes to a proper introduction. He turned out to be sweet and surprisingly shy for such a bold "Hello, Blondie." I had my first beau.

We talked about Joe's name—Lauter. Originally, in Austria, where Joe's father was born, the family name was Lauder. When Joe's father came to America, an immigration officer heard the *d* as a *t*, and in the new country, "Lauder" became "Lauter." Joe and I decided that we would return his name to the integrity of the original so that the family we hoped to create would honor his father's proper heritage. Little did either of us dream it would become a worldwide symbol of beauty.

My wedding picture was in the rotogravure section of the New York *Times*. Somehow, after all these years of so many newspaper pictures, that one still ranks as the greatest thrill.

Josephine Estée Mentzer became Josephine Estée Lauder.

The bride's skin was glowing. Naturally. Estée Lauder was about to be born.

Glamour girl.

I WAS BEGINNING TO FEEL RESTless with the success I was enjoying at the [beauty] salons. It soon became apparent that I needed to have a larger marketplace—the great department stores, to be exact—partly because of the new phenomenon of charge accounts. At the beauty salon, a woman would have to pay for merchandise with cash; this precluded impulse buying, that is, making a spontaneous purchase when she had no intention of spending money and had not brought extra money with her. My customers asked me repeatedly, "Do you have a counter at Saks Fifth Avenue where I could charge?" Though the answer was no, I knew I would soon have to transform that into a solid yes.

My name was not exactly unknown there. The Tell-a-Woman campaign had already resulted in hundreds of phone calls from women asking for my products. The store was beginning to wonder about me. Then good fortune arrived in the guise of two different women. Miss Marion Combs, an assistant buyer at Saks, had been injured in an automobile accident, which left her skin unpleasantly scarred. I gave her some treatments with my Creme Pack, and after several weeks we were both delighted to see a fine improvement. Soon afterward, another young woman, who happened to be the daughter of a Saks Fifth Avenue executive, came in to see me. She was wearing a little veil over troubled and reddened skin. Again, with a few treatments, her skin began to clear up beautifully. Word spread among the powers who make big decisions at Saks Fifth Avenue. At the same time, the enthusiastic phone calls from my own clients were having an effect.

It came to pass one day that Mr. Robert Fisk, the cosmetics buyer at Saks and one of the nicest men, acceded to my millionth request. He gave me a small order for approximately $800 worth of merchandise. Hallelujah! We were in business in a big way.

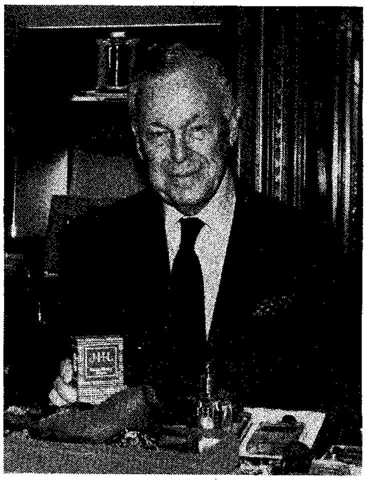
NOW I SHALL SPEAK OF A TIME OF GREAT pain, great confusion. It's difficult for me to speak of it. I'm reluctant to divulge intimate family matters, but I've determined to be candid in this book. I suppose what I will now say will shock even many of my close friends, because it involves a secret shared with almost no one—until this moment.

I was moving steadily forward, and all the progress brought with it a great deal of activity that neither interested nor, in many ways, included Joe, in part because of his quieter nature. Many of my contacts were social. At the drop of a hat, I'd invite a prospective buyer to our home for dinner, or, without a moment's thought, I'd make an appointment to

ESTÉE LAUDER

Ambience was always crucial. Counters had to attract. Each Estée Lauder counter would be a tiny, shining spa—complete.

Checking on a batch of cream.



Husband Joseph Lauder.

Her first big counter display on evening makeup, and a 1946 order form (inset).

Estée Lauder
the
EVENING MAKE-UP
COLLECTION
by
Estée Lauder

Dallas Morning News

A personal appearance.

dine out. My husband preferred a less frenetic life.

He observed a lovely formality in our relationship that lasted all our lives. When I entered a room, he'd always put his newspaper aside, sometimes even stand up, and always, always, he'd stop what he was doing to listen to me.

But I just couldn't do the same for him at that point in our lives. When he wanted to talk, I'd usually be off in another world, thinking, projecting, planning, my thoughts on a dozen projects, my mind awhirl. He was very wonderful and very patient. I was not so wonderful and very patient. And too young and inexperienced to recognize what I had. A jewel. Priceless. My perfect balance.

For longer and longer periods of time, I was traveling to hotels, leaving Joe at home with [our son] Leonard and a maid. I was single-minded in the pursuit of my dream. He was having business difficulties.

My mother went to Florida for a short stay, and soon after, I followed her. In Florida, life was very lighthearted. I made friends with people who were experimenting with their own lives. In retrospect, I know that most of them were not friends at all. Some were jealous of my success, my clothes, my family; some were just troublemakers. I was very vulnerable. One woman, a very mischievous new divorcée, said to me over and over again, "Estée, you're foolish. You're young and beautiful and stuck with a husband who doesn't understand you. If you were smart, you'd divorce him. It's so easy to do it here! Start a whole new life. . . . "

Perhaps in many couples' lives there comes a time when some apartness, some separation, is necessary to make both stronger. It seemed as if this was true in my marriage. I filed for divorce in Florida. Joe was heartsick, but after many, many impassioned conversations, he complied. It was 1939 when we officially parted.

But we were never really apart. For a while I had gay and giddy fun—dressing up, going out on dates, flirting outrageously. There were some romantic interludes, in the true sense of the word—romantic. Impassioned affairs were out of the question in my world in the forties. Though the life was glamorous, I caught myself thinking of Joe and wishing I could share some of the new, fascinating things I was seeing with him.

Four years passed. One day Leonard began to run a high fever, then showed signs of having the mumps. Joe came immediately and stayed all afternoon to worry with me and to read to Leonard. Toward evening, Leonard improved wonderfully. I remember that his face shone with the joy of having both his parents in the same house.

For the first time in years, Joe stayed the night. The following night he was still there, and the following. On the fourth night, Joe sat me down in the living room. "Estée, what are we doing to ourselves?" he asked. "We should be together."

I thought long and hard. What *am* I doing to myself? I have a man who loves me and whom I love in every important way. We have a child. We trust each other. I can't go on without this man by my side.

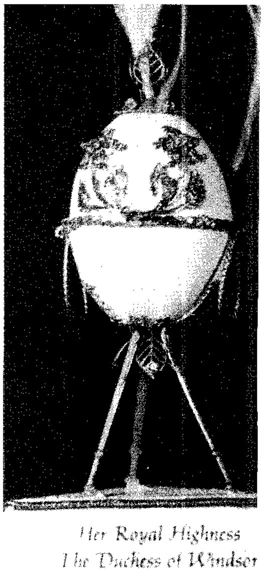
"I know I made a great mistake," I told him. "Forgive me."

We kissed.

There were no canes this time, no calla lilies, no picture in the rotogravure. Instead, we went to City Hall in 1943. Our marriage was to become, for me at any rate, one of the greatest love stories of all time. After a year, we cemented our new bonds with a new child, our brilliant and sensitive son Ronald. Our family was complete, our lives were sweeter, and our future was clear.

Many years later, President Nixon sounded me out to see if I'd be interested in being ambassador to Luxembourg. I was so excited! Just imagine, little Estée from Queens—an ambassador!

"If you go, you go alone," said Joe that night. "I won't go along to carry your bags." That was it for being ambassador. No one ever accused me of not learning important lessons.



A place card.

THE SALESWOMAN WAS MY most important asset. She had to be a walking advertisement. Actually, the saleswoman's job was not to sell but to let women buy. She had to respect the customer. She had to know the product and believe in it. She had to know how to use it and what one could realistically expect from it. Most of all, she had to convince the customer to try it on, as she would a dress or hat. Then, and only then, would she make her sale.

Years later, the Duchess of Windsor would say to me, "Estée, your cream just puts a girdle around my face." I had convinced her to try it and that's how she knew.

Ambience counted deeply. Counters had to attract. Each Estée Lauder counter, I decided, would be a tiny, shining spa—complete. I'd make sure there was color to make them attractive. The color I chose was the same wonderful in-between-a-blue-and-a-green that whispered elegance, aristocracy, and also complemented bathroom wallpapers.

Finally, the lure, the reason to appear at my counter, was the gift to the customer—the free something that would sell everything else. It sounds so simple, doesn't it? It *was* simple. Most good ideas sparkle in simplicity, so much so that everyone wonders why no one ever did that before.

I NEVER KNEW I WAS A "NOSE." IT TOOK UNTIL 1953 TO find out what being a nose really meant. All I knew was that I couldn't stand seeing all those bottles of perfume gathering dust, evaporating, being saved for occasions, and resting unused on the elegant dressers of my friends. I knew what the trouble was. Perfume was the perfect gift. *That* was killing it.

Only a rare woman would walk into a department store and buy perfume for herself. Traditionally, women in America were passive about smelling wonderful. It was proper to wait for your loved one to present you with a bottle of something he liked, or something that he thought you might like.

How could I get the American woman to buy her own perfume? *I would not call it perfume.* I would call it Youth Dew. A *bath oil* that doubled as a skin perfume. That would be acceptable to buy, because it was feminine, all-American, very girl-next-door to take baths, wasn't it?

I had another idea. I wouldn't seal the cap of the Youth Dew bottle as the French perfumers did. Why should I make my creation inaccessible? If the bottle were unsealed, a browsing customer could unscrew the cap (as every customer secretly wishes to do), take a whiff, and by the time that occurred, she would have the essence on her hands. Now, the customer might well leave my counter, but she would be smelling Youth Dew wherever she went. Chances were excellent that she would return to the source, the scent leading the way, and buy that source for her very own. The bath oil that doubled as a perfume took the cosmetics industry by storm.

In 1953, Youth Dew did about $50,000 worth of business. In 1984, that figure had jumped to over $150 million.

THE SPY NETWORK WAS AWESOME. ALL I WANTed—and you'll have to believe that I'm being honest—was to be left alone to do my work. It became evident that secrecy in the development of our products was required, because our competitors spent more time trying to "scoop" our new ideas than developing new ideas of their own.

We began an elaborate coding system. Test fragrances would never have ingredients specified on vials, but would, instead, have numbers or letters that made sense only to me, Joe, or our sons. If an interested party happened to get his hands on a fragrance under consideration in our perfumery, he'd read that the vial he stole was none other than 007 or ZHR13 or BFXZ. That information couldn't help him much.

We operate today in the same fashion. After I've finally found exactly the right fragrance for which I have been searching, I give the formula to our perfumery, which will then make up the large quantities of perfume that will be shipped to stores. But I never give the whole formula. When the mixture is 95 percent or even 98 percent completed and the great vats of perfume are ready to be bottled, one member of the Lauder family goes to the factory to supply the missing secret 5 or 2 percent, the ingredient without which the fragrance can never be complete. No one can ever copy us. That final ingredient is never known to our factories, essence suppliers, anyone. Only a Lauder knows it.

Still, they try. In particular, Charles Revson tried to market our ideas. Sophisticated spying equipment was Charles's speciality. We had friends who told us that his instruments alone were awesome, let alone the technology required to run them. I heard he had a spectroscope to analyze the colors in competitors' products in his Bronx laboratory. He had an infrared version, an atomic absorption spectroscope, and an ultraviolet spectroscope. He would have not only our colors analyzed but fragrances and containers as well. In fact, he copied us so much that I must admit when he died, something was lost in our business, some subtle enjoyment, some jolting of complacency. It's irritating to have competitors hot on your heels, but it's also flattering and stimulating.

I retaliated on only one occasion, just to let Mr. Revson know that we were quite aware of his "interest" in our products and that we were quite capable of finding out the secrets of others—*if* we wanted to go that route. Inside information told us that Etherea was going to try to give Clinique a run for its money. Advertising was not our favored method of spreading the word, but on this occasion, we took out ads for Clinique in *Women's Wear Daily*. In the ads, we used phrases that were admittedly Revson's own phrases from his Etherea campaign, which would be running soon. Phrases like "personal skin index" and "biologically correct" were sprinkled throughout our copy. Our purpose was to send a message to Revson saying, "Two can play at the same game, so be careful." We wanted him to understand that we could reciprocate if we were pushed too far.

Lunching with Cornelia and C. Z. Guest.

IN MY PRIVATE OFFICE, I KEEP A COLLECTION OF RARE oils, jasmine, orange leaves, extracts, and essences from every corner of the world. I'd been working for several years on a special scent. I loved it, and kept it for myself, partly because it was unique, so discreet. I almost didn't want to share it, partly because I felt it wasn't quite ready to be marketed. I hadn't even yet thought about a name.

"What are you wearing?" I was often asked.

"This is, well, this is from my private collection," I'd respond. "It doesn't have a name. It's . . . just . . . mine."

One day, Saks Fifth Avenue called. "We've had four requests today for your Private Collection perfume," said the fragrance buyer.

"There is no such fragrance," I said, mystified.

I gave samples to my closest friends, who told their friends, who told their friends that the new scent was from Estée Lauder's private collection. Saks called back. "That Private Collection of yours? We must have it, Mrs. Lauder!"

Just before the scent was shipped to the stores, I sent a few bottles as a gift to my longtime friend Princess Grace of Monaco, who had always been so wonderfully charming and hospitable to me. Soon after, I attended a masked ball in Europe, to which I wore a costume designed by Irene Galitzine that included a mask that covered my eyes. "I know it's you, Estée," said a soft and cultured voice that belonged to a beautifully gowned, masked-at-the-mouth woman. "I can tell it's you because of your lovely smile!" she murmured.

"And I know it's you, Grace," I responded. "I recognize your magnificent eyes." That wasn't altogether true. She did have beautiful eyes, Her Serene Highness, but more important for identification, I recognized the ineffable Private Collection fragrance that surrounded her. For me, that identification was far more foolproof than eyes. I could mistake a pair of royal eyes but never my own perfume.

AS THE BUSINESS GREW, WE CARED VERY much about involving our sons. When we were starting out, Ronald was a small child, but Leonard worked at the office after school every day, from the time of our first sale to Saks Fifth Avenue in 1946. He delivered packages. He was our first billing clerk, typing every invoice all during the time he was in high school. Then, Leonard began his serious schooling. After graduating from the Wharton School of Finance and Commerce at the University of Pennsylvania, he attended the Columbia Graduate School of Business. There wasn't a move he made from his early adulthood that wasn't, in some way, geared to sharpen his business skills. Joe had been sending him copies of all the correspondence at Estée Lauder that was of any import. We were afraid, I think, that Leonard would lose interest in our business as he learned there were other things to do besides building an empire.

After Leonard was discharged from the Navy in 1958, he came to work full time. Between then and now, Leonard established a sales force where none existed, created our first research-and-development laboratory where none had existed, brought in professional management on every level, and made Estée Lauder a company of international repute. By using print and television advertising, he built our business

Tony Palmieri

h princesses
ce and
oline,
a friend
left).

How could I get women to buy perfume? *I wouldn't call it perfume.* I'd call it Youth Dew, a bath oil that doubled as a perfume.

Mort Kaye

At an Indian party.

Ann Phillips

With Diana Vreeland...

...and Prince Charles.

account by account, city by city, country by country.

Our earnest wish was for both our sons to be involved in our business, but every wish can't be a reality. Ronald, who is eleven years younger than Leonard, has chosen public service and is currently working for the government. I'm immensely proud to have a son who is deputy assistant secretary of defense for European and NATO policy. In my heart of hearts, I'd still prefer him to be in the family business.

[Leonard's wife, Evelyn,] has worked in our business from the very moment she entered our family. She's been an extraordinary asset in uncountable ways. In 1959, when she married Leonard, she began the first training schools for the behind-the-counter Estée Lauder beauty advisers. She set up ongoing programs in every city in the country to teach the advisers how to consult, analyze, and sell.

Ronald's wife, Jo Carole, who has an art background, worked [for the company], utilizing her exceptional talents and enthusiasms. She designed our Clinique "lipstick tower," the display instrument that allows a consumer to pull out a sample and test it on herself.

Yes, I brag about my family! One difference between me and my sons is their modesty. Neither toots his own horn. I, on the other hand, have been known to mention my accomplishments. Also everyone else's.

IT'S NOT ENOUGH TO HAVE THE MOST WONDERFUL product in the world. You must be able to sell it. When it comes to merchandising, it's all in the eye.

I saw models everywhere who were—there is no other way to put it—sex objects. They sold the cosmetics of competitors. Their subliminal message seemed to be "Use what I use and you, too, will be popular, happy, gorgeous, and very active in the bedroom."

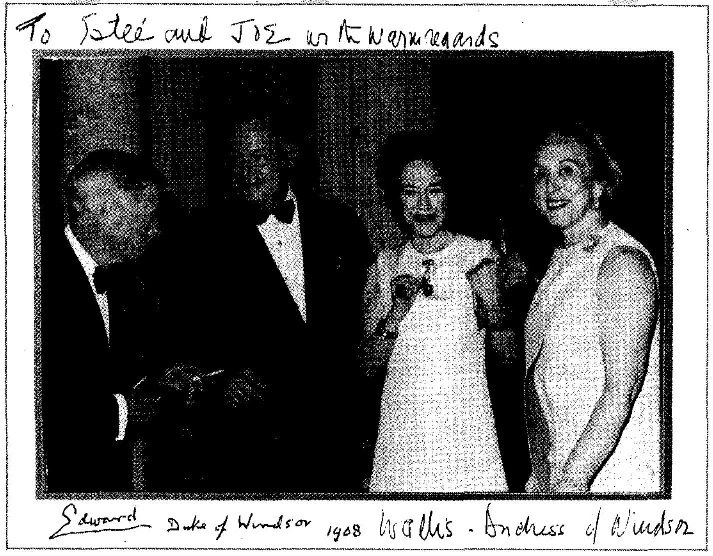
I thought such a blatantly false message showed contempt for the customer. My women were too fine and, more important, too smart to be taken in by crudeness. My women were elegant achievers. They were independent. We decided to personify our products in the vision of one woman—the same model—all the time. We'd be taking a gamble. The public might tire of one face. I thought not.

The Estée Lauder woman has been represented over 23 years, starting in 1962, by five models, who appeared for us exclusively. Phyllis Connors and Karen Harris began the campaign. In 1971, Karen Graham was selected from a thousand or more pretty faces. [She] epitomized a young, sophisticated woman with charm and éclat, as well as beauty. She was sensual rather than sexy. She was strong and smart. She could be a career woman or a homemaker, but whichever she chose, she was successful. She could be single or married, live in the city or suburbs equally well, and she had that certain, indefinable air known as class. You could tell all this from the ad in which she appeared. The next time you see an Estée Lauder advertisement, zero in on it. Notice how the model is never dehumanized: We never focus in on a mouth or on eyes to the exclusion of the whole face. We see the Estée Lauder woman as a whole woman.

WHEN I'M WORKING, AND when I'm playing, I'm happiest to be with interesting and shining personalities. People are my fuel and my fun—they charge me with energy and excitement, and give me great pleasure. My year is filled with business activities that encompass a vast network of friends, dining out, and

ESTÉE LAUDER

The Duke stood to speak. "The 30 years I've spent with my Duchess," he said, "have been the most wonderful of my life."


To Estée and JOE with warm regards

Edward Duke of Windsor 1968 Wallis - Duchess of Windsor

At a masked ball with Princess Grace.

A dance with Joe.

Norman Parkinson

With sons Ronald and Leonard.

Checking details before a Christmas party.

Tony Palmieri

parties. Each feeds into the other and enriches the other, and all this happens in every corner of the world, where I travel to touch base with people and business developments.

The camaraderie of a luncheon, for instance, is an international event. A luncheon within the setting of a famous, busy, great restaurant has great drama and appeal. In New York, I meet those I've seen or read about the night before at Le Cirque, La Grenouille, or La Côte Basque for luncheon. The "right" table is the place where one can see and be seen as others enter, and I love to greet both business and social acquaintances from the "right" table and not from "Siberia," as the less prominent tables are called. On Sunday afternoons in New York, Mortimer's is the place to people-watch for the international set, and I look forward to the pleasant conversation I know I'll share with my luncheon companions. In Paris, look for me at Maxim's, Le Relais, at the Plaza-Athénée, and in London, at Harry's Bar, Mark's, or Claridge's.

I never tire of wonderful parties either—if they are truly wonderful. They whet the imagination, encourage me to dress up and look my loveliest, and bring me into the world.

My social life reaches out to the heart of the place I'm visiting. In London, there are the races at Ascot or the matches at Wimbledon or the polo games that are so much fun. With the unforgettably radiant Princess Diana, I watch her handsome husband, Prince Charles, lead his team to victory. In Milan, the opera is heart-stoppingly beautiful and so are the Italian women, who dress with such glory and grand style. In every city, there's the theater, the music, the food that make it unique, and with friends and family, I thrill at being a citizen of the world.

Through business, I have met an infinite variety of fascinating people, and I have been entertained royally by so many, I like to respond in kind.

One couple who entertained us royally was the Duke and Duchess of Windsor. I fell into the pleasant habit of giving the Duke and Duchess an anniversary party each June, and every year the Duke would say to me, "We'll see you next year at this same time, Estée."

I always sensed a quietness in this gentle, sad-eyed man, a homesickness—of which he never spoke but which just seemed to cling to him. He had had a German nurse, and much of his childhood was spent in Vienna, where he went to school. He spoke to me in fluent German as we shared our memories of the place my own mother loved and the place to which I had returned with so much pleasure year after year. We both relished the warmth and lilt of Viennese music. The Duke told me that he had always, as a boy, slipped the court musicians a few coins to play his favorite songs over and over. The musicians in his father's court always complied. Naturally they did. He was the once and future King of England.

For one anniversary party, a very special party, I had done some heavy research and, wonder of wonders, had found a group of Viennese musicians who had played at a coffeehouse in Vienna that the Duke had frequented. One of the violinists even remembered the special song that the Duke had requested time after time in that small coffeehouse.

After my guests had been seated for dinner, the musicians took their places, unseen, in a corner of the foyer that adjoined the dining room. They were instructed to be still during the first course and the entrée. The Duke sat down to his favorite dish, rare roast beef thinly sliced, as thin as one could slice, with horseradish. The Duke sat at one end of the table in a lavish red velvet chair, and the Duchess sat opposite him in a similar chair. She wore a Windsor-blue Yves St. Laurent dress, a diamond-and-sapphire choker, and a very proper air of constrained upper class.

Before dessert, the strains of the song the Duke loved best in the world wafted gently into the room. He stared in delight, and his eyes grew large and round. "Where is that music coming from, Estée?" he breathed. "Who is that playing?"

"They're Viennese musicians, Your Highness," I said. "I brought them here to play for you."

He ate nothing further—just listened raptly. When we were finished, we rose to leave the room, and the musicians, now in sight, bowed deeply to the Duke. He was, to them, still King. And the Duke became the King again. He acknowledged the bow, stood straighter, and led us to the drawing room for after-dinner drinks. We all watched him with happiness. His posture, his joy were something to see.

The Duke stood when he received his drink, and the room held its breath. He wanted to speak. It was a touching moment. "I didn't intend to make a speech," he said. "You know I never have before at any other party you've given us, Estée. Still, I just want to tell you and your wonderful guests that the 30 years I've spent with my lovely Duchess have been the most wonderful of my life."

Greeting Nancy Reagan

I watched his Duchess. She sat stiffly, as she usually did, but she was smiling so *youngly.* Clearly, she was as moved as we.

All night long the musicians played. The Duke, cane in hand, danced with a lightness of spirit. My daughter-in-law Evelyn is from Vienna. She is very charming and very natural. At one point, she began to hum a melody her mother sang to her when she was small, and the Duke knew it and sang right along. And they danced, the Duke and Evelyn, in the candlelight, caught by the mirrored walls. That evening, I saw the man and the King in the Duke.

The next morning, very early, the telephone rang. I was fast asleep and reached over Joe to answer.

"Estée? Duke speaking," said the caller.

"Duke who?" I asked with a yawn. And then . . .

"Oh, forgive me, Your Highness. *The* Duke, of course."

"That was the sweetest night of my life," he said. "And I just wanted to thank you for it, with the music still ringing in my ears."

IF YOU PUSH YOURSELF BEYOND THE FURTHEST PLACE you think you can go, you'll be able to achieve your heart's dream. When my darling Joe died in 1982, much of the light went out of my life. He was my best friend, the wing on which I flew, my confidant, lover, and partner. For a long time, nothing counted. The air I breathed was thin.

And then came murmurings of dissatisfaction with the new fragrance Estée Lauder was about to launch. It wasn't quite right. It was lovely, but it wasn't perfect. The family refused to go forward. The challenge was irresistible. I jumped back into life. Somewhere, Joe was smiling.

I expect to be around for ages yet, playing nose, saying no to anything less than perfection, and creating new fashions in faces and fragrances every step of my way. My company is *alive* with a dauntless spirit of its own, and my children and grandchildren are here to cheer it on and shepherd the pursuit of beauty to new wonders. I've passed them the baton of my conviction.

And if there is some heaven beyond earth, I'm sure it will be in the form of little angel girls on high who could use just the teeniest dab of blusher, just the *littlest* drop of Super-Rich All Purpose Creme, to make them look truly angelic. I'll be there, don't worry, to do the dabbing!

RALPH

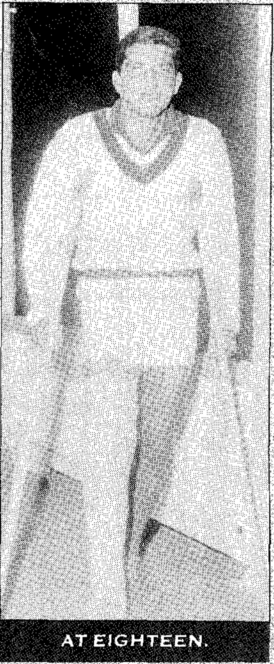
A BOYHOOD SPENT IN THE BRONX DREAMING OF BEING BOB COUSY HARDLY SEEMS INSPIRATION FOR A CAREER AS A DESIGNER. BUT, IN THE FOLLOWING PAGES, RALPH LAUREN EXPLAINS HOW BROOKS BROTHERS, EUROPE, CARY GRANT AND FRED ASTAIRE, SPORTS, AND EVEN HIS ROOTS ON MOSHOLU PARKWAY HELPED FORM THE SUMPTUOUS AND CLASSIC SENSE OF FASHION THAT HAS MADE HIM RICH AND FAMOUS.

BARBARA LEE DIAMONSTEIN INTERVIEWED RALPH LAUREN FOR HER NEW BOOK ON DESIGNERS. EXCERPTS FROM THEIR TALK:

LAUREN

Q. HOW DOES SOMEONE WHO GREW UP IN THE Bronx get to be so interested in cowboys—in fact, get to look like one?
A. I don't think it matters where you grow up. All kids grow up with dreams that motivate them to make a life they would like. But along the path of life, most people change their mind because somehow their dreams don't materialize. When I grew up in the Bronx, my goals were to be Joe DiMaggio or Mickey Mantle, or Wilt Chamberlain, or Bob Cousy. My goals at that time were not really to be Hopalong Cassidy. I wanted to be an athlete, and I was a good athlete at the time. Loving the atmosphere of the West did not come at that period of my life. It happened when I became more sophisticated and more traveled. Fortunately, my background and my parents' training made my values clear.
Q. What were those values? Was there anyone in your family, for example, who was interested in fashion or working in the fashion industry?
A. No. I have two brothers and a sister, and my father's an artist. So I grew up in the art world, to a degree. But it was not a sophisticated art world in that it was not about the fine arts as we traditionally describe them. My father was a mural painter. He worked in buildings and showrooms in the fur district. He painted a whole New York scene on the ceilings. He did house painting when he couldn't get a job doing the other things. There were good times and bad. Occasionally I used to help him paint and carry his paints. He'd do a *faux bois,* and he could make a wall look like marble. He's done some things for Suzy Parker over the years. She'd import marble or wood from different places and he would match them up, by painting them.

Q DID YOU EVER PAINT OR SKETCH?
A. I tried. I sketch, but not well. My whole family is very artistic. My sister went to Music & Art High School and she was an artist. Eventually, she became a dental hygienist. My brothers, Jerry and Lenny, are very talented artistically. Of all those in my family, I'm the least artistic in terms of drawing talent. I had a very nice life-style, very happy, very good home, very nice values in terms of not being frivolous. My father and mother are still alive. Now my father plays the violin. He taught himself to play the mandolin and the violin, and he paints.
Q. How important do you think formal training is in a career such as fashion design?
A. I never had any formal training. So I think any kind of extra help you can get is great, but you have to have the instinct for fashion. You can't say, "I'm going to be an artist"—or a painter or a designer—and not have that touch inside. School, formal training, can guide you and might develop your other areas. Any kind of formal training can help if you have the instinct, but if you don't have it, I don't think training is going to make a great deal of difference.
Q. What was your training? Where did you go to school?
A. I went to the most unusual training school—Yeshiva University. My family was religious, my mother particularly. I had a good education in Hebrew and the Torah. The course of study was really for people who were studying to be rabbis.
Q. Did you ever consider that possibility?
A. No, I never considered it, but as I look back, I think it was a good education. I went all the way through Yeshiva University, as well as the Yeshiva University High School.
Q. Is that morality and value structure very significant in your own training?
A. Yes, but I also went to public high school—DeWitt Clinton in New York City—and to City College for a while. My education was as solid as it should have been. I went to summer school, to day school. I went through a lot of different periods. I wish I had gone to Harvard or Princeton or Yale, but I didn't.
Q. But your kids will.
A. Maybe. Hopefully. But what it did do is give me an enormous drive. You have to sort of make your own if you're not born into it. I didn't think I had the talent that my father had. So I had to create my own way; I was out there saying, "All right. What am I going to do?"
Q. So what *did* you do? What was your first job?
A. Counselor in a camp. I wanted to be a history teacher. I liked the gum-soled shoes and the tweed jackets and the pipes. I was always very atmosphere-conscious. I never thought I liked the business world, because I wanted a life that was free of not being honest or straightforward. My friends were teachers, and they were much freer in their thinking and their attitudes toward people. My first job was at a place called Camp Roosevelt. And I became the captain of one of the color-war teams, an event in which the entire camp split into two sides and competed in all sorts of activities. It is a major event in most camps.
Q. Did you think of yourself as a leader from your earliest days?
A. There was something there that was a little special. In terms of my professional career in fashion and clothes, my first job was to hang up returns at Alexander's. While I was going to high school, I wore a stock-boy uniform and would hang up all the returns. I guess I always had a flair for something in that world, whether it was movies, or clothes, or images and life-styles. I didn't know what the words were at the time, but I know I had a "romanticness" about what I believed in. And that's the way it


AT EIGHTEEN.

©Polo Fashions, Inc.

WINNING A COTY AWARD IN 1977.

Detail photograph: Bettmann Archive.

I WAS ALWAYS PREPPY. I was the preppiest kid you ever saw. When I was eighteen I was preppy, before preppy came the first time!

went. I worked for Alexander's when I was about sixteen. Then I worked for Allied Stores. I was called an assistant buyer, but I really wasn't an assistant. I was in the buying office.

Q. How did you move from there to fashion?

A. These places were fashion areas, though at the time I didn't know what I was going to be. I just went where I felt I had some flair. Also, as the youngest member in my family, I was the beneficiary of experience handed down to me.

Q. Did that include the clothes of your older brothers?

A. I was always wearing hand-me-downs. I was the third boy. No one had the money. I had to go out and earn the money to buy myself clothes.

Q WHAT WAS YOUR EARLY LOOK?

A. I was always preppy. I was the preppiest kid you ever saw! When I was eighteen I was preppy, even before preppy came the first time! I wore tweed Bermudas that I had made for myself. That was my style. When I was nineteen, I went to work for Allied Stores and then went into the Army on what was then the six-month plan. When I came out of the Army, I worked for Brooks Brothers for a while, selling. Then someone recommended me for a selling job with the Rivetz Company, which made neckties for Brooks Brothers. They were in Boston, and they sold real Ivy League kind of ties. I knew nothing about designing but watched how things were done—and listened to the people coming from Europe. I used to sit in on meetings where they'd discuss the fabric. I would say, "Well, why don't you do this, and do that?" and the boss, Abe Rivetz, after I had been there about six months, said, "You've got it, and when I retire, or whatever, I want you to be the guy that's going to do the work here."

I was going to discos and wearing custom-made suits when I was 22 years old. I thought I was very sophisticated at a very young age. And I went to L'Interdit when that was considered a great club. Most people who went there were European. The clothes were flamboyant and had great style. I was always the leader, in terms of what I wore, in America and certainly in my industry. Wherever I was, people would say, "Where did you get that?"

Q. Did you design what you wore?

A. Yes. I would say, "I want this made." I was always interested in the look of Cary Grant and Fred Astaire. I never even thought about being a designer. I didn't know what a designer was. But I went to work for the Rivetz Company. The guy who said that I should take his place in the company died the very day I got married. He was very good to me. But, of course, his son-in-law took over. He knew I had some flair, and I started to design some things on the side. I'd started to see that I had some talent, and so did the people whom I worked with. They also knew I wasn't getting anywhere. Finally I said, "Look,

Charles Moore/Black Star

SHOWING OFF HIS COLLECTION FOR *FORTUNE* IN 1970.

is there such a thing as a designer? I'd like to come out with this idea." Pierre Cardin was just coming along. The son-in-law had a different reaction. "Ralph, there's no such thing as a designer in this business. The world is not ready for Ralph Lauren." So I persuaded a tie company called Beau Brummell to let me start a division for them. The division was called Polo.

Q WHERE DID YOU GET THE IDEA OF a Polo symbol? Where did you get the idea for wide trousers?

A. Again, it was images—what I related to, the taste, the style that I somehow developed at a very early age. It was Ivy League, and then influenced by England. I admired European style and horses and the whole atmosphere of the good life. I wasn't merely interested in fashion. I'm not a fashion lover, but I knew what I admired.

Q. How *would* you describe yourself?

A. I don't know if I can describe myself except in terms of what I admire: style and not flamboyance, but sophistication, class, and an aristocratic demeanor that you can see in people like Cary Grant and Fred Astaire. They were my inspiration. As a result, the things that I designed had more of an antique quality than a contemporary, with-it feeling. I felt that if I wanted to wear something, or if I was in love with something, there must be other people out there who would agree, since people were always asking me what I was wearing. So I followed my own instincts and designed an entire line. It was very successful, and that was where it started.

Q. And where did you get the notion of Polo as an appropriate name?

A. I've always liked sports and athletics, and names were not important to me. I was not a guy that would wear a designer name. I wouldn't wear Christian Dior, Bronzini, or any of the names of that period. So I came up with my own style, which was a sport that had an aristocratic image, and that was Polo.

Q. How did you make the leap to designing other things?

A. At that time, there were no designers, except in the women's business. I knew that I couldn't exist on my ties and wanted to do other things. America, at that time, was very Ivy League. When the tie came out, they were saying, "Well, what shirt do I wear with this wide tie? It doesn't go with my lapels." I knew the look because I was going to custom tailors for my own clothes and telling them, "I want this." So I knew what styles could go together. A guy by the name of Norman Hilton became my partner. He is still a clothing manufacturer—and a very fine gentleman—and he financed me. He got me started with $50,000 cash. That was in about 1967. I made the clothes and shirts. I did the shirts for Bloomingdale's, other stores in New York, and Neiman-Marcus. The shirt became a hit. Everyone bought it, and they came out with wide lapels, natural shoulders. In other words, I designed for America—Pierre Cardin was European, very spiffy; mine was more Ivy League, more elegant and traditional.

Q. I guess you're more than partially responsible for the preppy rage—

WITH MODEL CLOTILDE.

Thomas Iannacone/*WWD*

A. Brooks Brothers was the foundation, and I revived it. I worked for them and wore all their clothes; I also left them as a consumer when they started making Dacron and polyester. They no longer had a style, and I was a traditional guy. So I saw the opening in the whole market and said, "Well, I want to look like this, and I don't want to shop here anymore. They're not moving." They did change, but they became more ordinary, more mundane. I was not going to be high fashion, but I did believe in individual sophistication, a more customized look—what Brooks Brothers used to be when they were great. That was what I went after, what I love, which is a life-style. Men who had a lot of money would go into Brooks Brothers to buy shirts, and say, "Give me three white, three blue, and three pink,' and they'd walk out. They'd do it every year, year in and out. They weren't interested in what was the latest this or the latest that. I recognized a certain mentality and security about them. Working there was like going to an Ivy League school; there was an "in-ness," a quiet "in-ness" about that kind of place.

Q DO YOU ALWAYS WEAR WHAT you're wearing now—jeans, denim shirt, and worn boots?

A. Unfortunately, yes. I love beautiful clothes, but I don't have the time to get them! If you saw the shirts that I've worn, and if I showed you how ripped the elbows are, you'd flip out. Somehow I've gotten more seedy as time's gone on.

Q. Maybe it's the shabby-elegant look that you're after now. I suspect you know just what you're doing—and what better sign of having arrived than to have frayed cuffs or collar?

A. That's true. But you know what happens? I used to see people who would do that, and I never understood it. I work here all day, with so many things going on that I don't have the time to think about what I am wearing. Sometimes I'll see a friend of mine wearing something, and I'll think, "Gee, why don't I get that?"

Q. From your own line?

A. Yes! They'll look great, and I'll call up and say, "Can I get that?" And they'll say no, that the item is gone, or all sold out.

Q. What are your favorite designs, and do they project that kind of look?

A. I've always admired things that get better with age. I like it when my tweed jackets get worn.

I LOVE BEAUTIFUL clothes, but I don't have the time to get them. If you saw the shirts that I've worn, and if I showed you how ripped the elbows are, you'd flip out. Somehow, I've gotten more seedy as time's gone on.

Nick Machalaba/WWD

WITH THE STARS OF *ANNIE HALL*...

Peter Savignano/Galella

...AND DIANA VREELAND.

Americans never understood that. Europeans did.

Q. Do you think they understand it yet?

A. Americans have become much more sophisticated; they're ten times more knowledgeable than they were ten years ago. They'll be better in the ten years to come. Taste is getting better, travel is getting better. Over the last five years, wherever you go in Europe, there is an excitement about Americans.

Q. What about the Japanese influence on fashion? Do you think that's real, or media hype?

A. I think it's real. You know, fashion is—that's why I don't like fashion—always looking for something new, something new to sell, something new to promote. I'm for anything that's exciting, that's interesting, that has individuality.

Q. You say you're not a fashion lover and that's why you're not for fashion. You also say that you are interested in timelessness and classics. How would you describe what you're interested in?

A. My philosophy of design is the very opposite of the Europeans'. They operate on what's in this year and what's out next. The shoulders are big this year, the hemlines are short next year.

Q. Why should your audience keep on coming back for more if your things are so classic and timeless? Why do we need more Ralph Laurens?

A. It's a matter of adding to your wardrobe to stimulate it. One of the reasons you like clothes is that they make you feel good, and another reason is that they make you look good. My designs of last year can be worn with new blouses this year, to make the whole look different.

Q. What's the most important purpose of body covering today?

A. I haven't read all the history of clothing, from what an Indian would wear, and what it represented to him in the social sense, or what they wore in the caves—I'm sure there was always status to what people wore at different times in history. But today, clothing sets your taste; it's your outward expression, it's the first shot, it's what you say about yourself to the world. After that, it's supposed to be the backdrop.

Q. If clothing is a backdrop, then our environment is an even more significant one. Looking around your office, with its pleasing and surprising juxtapositions—an Adam-style mantel, a Persian carpet, an Indian rug, a glass-and-steel table, a classic architect's chair—one can see that every element makes a statement.

A. I'm for an education in taste. Europeans have had a much broader education than Americans in many ways. What I've tried to do is give the American consumer the elements that I love, whether it be in clothes or home furnishings. The things I do are very uncomplicated. I was once complaining to a fashion writer that I never got the kind of press that I thought I should get.

Q. You didn't?

A. Well, I got press, but when you're intimate with your own business and your own reviews, you begin to see how your reviews are read and how they're written. I remember speaking to one editor who said, "Ralph, I don't know what to write about, because there's no new arm, there's no new shoulder. It looks familiar. It's something we know, and yet it isn't; but we want it." However, it hits the consumer. It hits the consumer much more than the press. I think the press is not very sophisticated; they are in a different world. Their life is different, their work is their life. They want to be at the right seat, the right place. They do a lot of things that are misleading.

Q. Or misguided?

A. They misguide the public. When consumers come in, they say, "I've got money in my hand, and I'm going to spend it, but I'm not going to spend it easily, so let me see what you've got." They walk into the store and say, "Okay. Show me. Teach me." They're putting out their hard-earned money. They are the real critics.

Q HAS THE PRESS BEEN IMPORTANT to the success of your work?

A. Not at all, because I never got press.

Q. Do you think they've understood your unified-life-style approach?

A. I think they're getting it now. Now they're saying, "If this guy is so successful, let's watch." Quite frankly, I never got great reviews, nor negative ones, not the kind of reviews that I've seen others get. It's follow-the-leader in the press, and there are very few leaders. Obviously, there are good press people—a handful of very wonderful writers that look and make critiques. They're not politically oriented. They don't want to be wined and dined. They look at the clothes, and they say, "This is what I see and this is what I think is important."

Q. What are your work habits like? You have so many divisions—how do you divide your day?

A. I go through my day like a football player.

Q. Does that mean well-disciplined and regimented?

A. It's regimented in that I'm handed a sheet of paper by my secretary, who says, "This is what you've got to do at nine, ten, eleven, twelve, one, two, three." Most of the time I don't have lunches; I go straight through each day. But I try to run every morning.

Q. I've been told there are 2,000 products in your home-furnishings division. How much of a hand do you have in designing each?

A. I'm involved in everything.

Q. How do you manage that?

A. I don't know. If I have to think about it, I get real scared.

Q. Who decides what to keep in a line and what to throw out? To whom does Ralph Lauren talk?

A. Well, I talk to myself. I talk to my assistants, people that I've grown with in this company, that are talented and very much a part of my life, and I talk to the individual manufacturer or the people that I respect who have knowledge of the industry. To many of my designs, people say, "Ralph, this is not going to come off." Or sometimes they'll say, "It'll never happen." And I'll say, "No. It's got to happen."

Q. What part of the business do you like best?

A. At this point, I like starting new things. I love the challenge of new things. I like launching them. I enjoy the advertising and the promotion. It's almost like doing a movie.

Q. Which part of your work do you like least?

A. It's very hard to say, but I guess doing the women's clothes—not that I like it the least, but it's the hardest to do. I have a very major business and I want to keep it going, but the hardest thing in this business is to redesign. Doing a first line is not hard—but staying there . . . The question is, How can I be interesting on a very simple note, say something with simplicity and also newness?

Q WHOM DO YOU REGARD AS YOUR competitors?

A. I don't know about competitors, because each designer who does his own thing is a designer, and he's not a competitor, because he does *his* thing. So I don't think it's a matter of competitiveness, but there is stimulation. If someone gets a lot of notice, I say, "What is he doing that I'm not doing?" Or "What am I missing?" It gives you a little shot in the arm.

Q. Who's your role model, or whom do you admire?

A. It used to be John Kennedy. Now I don't know anymore.

Q. You started out with Fred Astaire and Cary Grant.

A. Cary Grant is a very nice, very clothes-conscious man. He has great style. But I don't think I have a role model anymore. I think it's myself.

Q. What would you like to achieve now?

A. I'm not sure yet. If you'd asked me five years ago, I would have thought I had done everything I wanted to do. I don't know. I love challenges, but I'm not quite sure of what they are now. I'm looking for perfection in life, how to live a proper way. We haven't really learned how to enjoy what we have and to relax about life the way the Europeans, the English, have.

Q. You have all these beautiful residences and vacation houses. How do you find the time to visit and enjoy them?

A. Well, I make the time. I have a family and I'm married, and we use the houses whenever my kids are off.

Q. Your family seems very central and important to your life.

A. I am a father and a husband and, through my parents, learned the value of those roles. That's important to me, and a very private feeling. The other things come and go. So I try to make as much time for them as possible. I'm home at seven every night. I yell at my kids just like everyone else. I don't go to parties. I don't really have the patience for them.

Q. And what about your wife?

A. She's probably more private than I am. She is trying to do things she loves. She's trying to find her own career and to express herself.

Q. Is she a designer as well?

A. No, not at all. She doesn't have a particular career, but she's interested in art and interested in photography. She recently went to China and took some great photographs.

Q. Who do you have in mind when you design?

A. Probably her, because she's beautiful. She lives a very natural sort of life. She takes care of a family and is a wife and a mother. She's not a frivolous girl who goes shopping in every store and wears today's look every day. But she's an active, young, bright girl—and that's who I design for. She's been my role model.

Q. How would you define "glamour"? How do you think a woman should look?

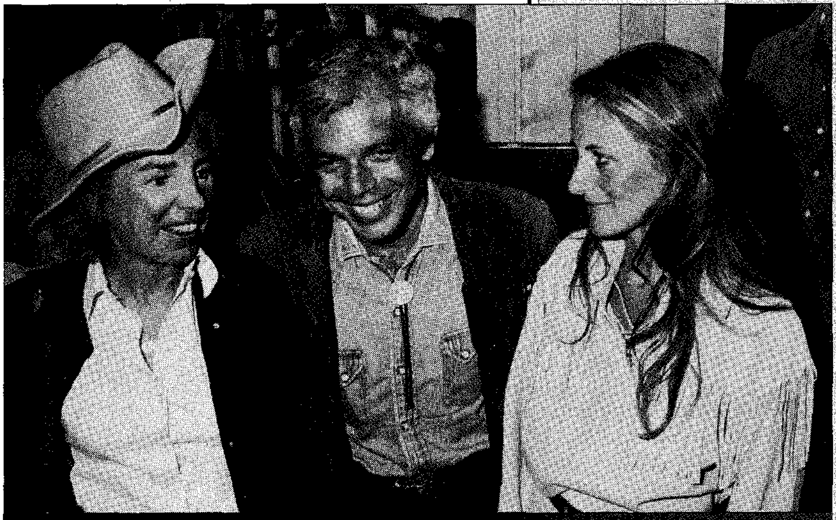
A. Glamour is very personal. I think a girl on a horse with a string of pearls and a denim jacket would be glamorous—that's what I admire. Glamour for a man is a different thing. It's not a matter of what I see personally. I don't admire a man or woman who's very conscious of clothes. If you sense self-consciousness and concern about clothes, it's very unglamorous. Glamour comes from the inner self; it's a sense of style, an attitude, an intelligence. I mean, I could see a glamorous girl in a low-cut dress, who was beautiful—there is a mystique. From one point of view that's very beautiful. But to me, naturalness and earthiness is most appealing. Glamour in a man is probably the sense of power he gives off.

Q. So you agree that power really is the ultimate aphrodisiac?

A. I do think power is the most glamorous thing in a man, from what I've observed and what I think people relate to. A woman doesn't have the same drive for power that a man has; a woman wants to express herself, but her need for power is not equal to his, nor would she flaunt it as a man would. I've worked with a lot of women, and I like them. They are very good executives and leaders.

In terms of what makes people attractive, I don't think clothing is important. In terms of what expresses power and what expresses sex appeal and style, I think you can be wearing anything. It doesn't really matter. A guy could walk

> I DON'T ADMIRE A man or a woman who's very conscious of clothes. If you sense self-consciousness and concern about clothes, it's very unglamorous. Glamour is a sense of style, an attitude, an intelligence.



WITH ETHEL KENNEDY AND WIFE RICKY.

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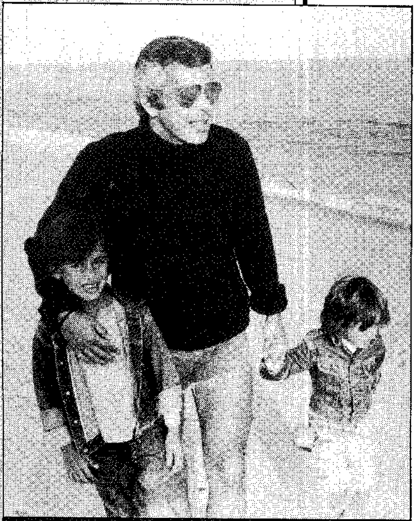


Barbra Walz

IN EAST HAMPTON WITH TWO OF HIS CHILDREN.

in here wearing an ordinary suit. If you found out that he does a lot of important things, and that he's a great guy, you'd say, Wow, he looks great. The fact that he is sloppy and doesn't care becomes appealing. If a guy comes in here with nothing but a spiffy, up-to-date suit, he becomes a very unimportant guy. I mean, models look great, but they have nothing to say. Now I can understand why Marilyn Monroe would be attracted to Arthur Miller versus Clint Eastwood. And you learn that as you become more mature.

Q. You've often said that fashion is a function of life-style, and in a way you design for the leisure hours, not for the 40 or more hours a week that most people spend working. Or would you like to see American businessmen and -women wearing Polo in the boardroom and the office?

A. No. I've done all kinds of clothes for all kinds of living. I've designed pinstripe suits, and I design things for weekends too.

Q. The costumes that you designed for *Annie Hall* were tremendously popular and still affect the way many people look.

A. In *Annie Hall,* I didn't design the costumes. There were a lot of clothes that were mine but were selected by Diane Keaton or Woody.

Q. Was it her own interpretation of your look?

A. Diane Keaton is a very stylish girl with great flair, and with her own style that made that movie. It was her own way of wearing things. The only thing I can say is that Diane wears a lot of my clothes, or has worn a lot of my clothes. She used to come to my shows when no one would even flash a bulb at her. One year she came to a show and no one knew who she was, and the next year the cameras were all over her. It was the same girl, very quiet, nice, and with great style.

THERE ARE NEW technologies every day. As technology evolves, the clothes change, but people are still wearing warm tweeds, they wear cashmeres, they wear flannels, they wear scarves around the neck.

Q THERE WAS A PERIOD WHEN ONE year Ralph Lauren wasn't Ralph Lauren either. I'm sure it wasn't fun living through that. To what do you attribute, after that momentary lull, the really sharp turnabout in your business, when it all just escalated and exploded?

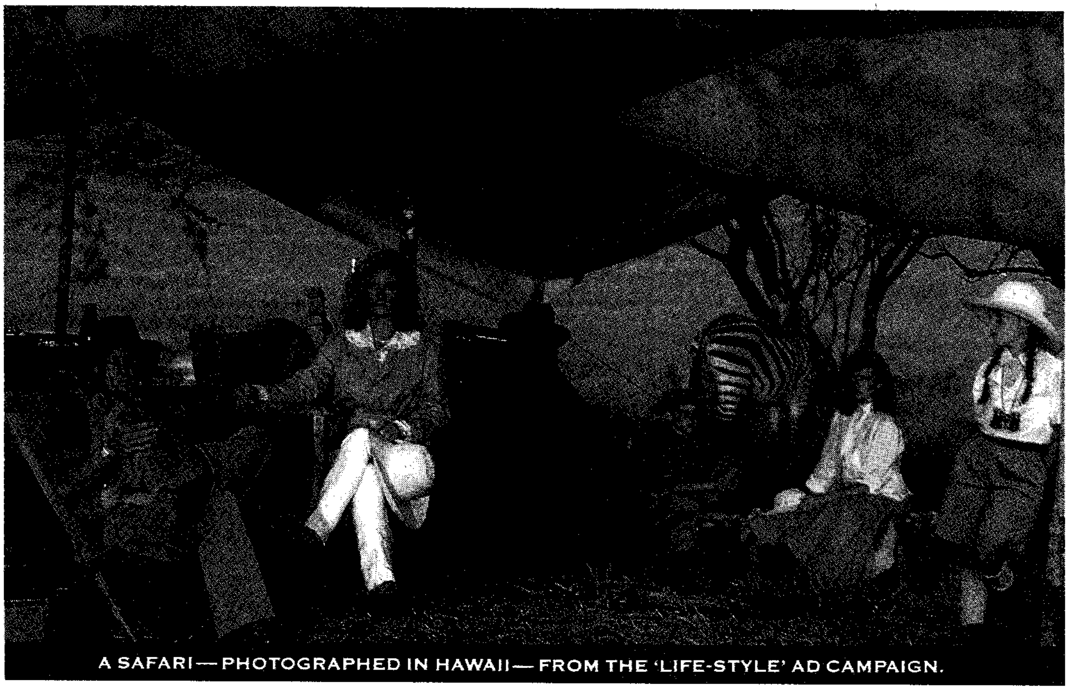
A. Well, I can tell you a little about it. It was a tough time in that I had been in business about seven years and was doing everything under one roof. It was probably the darkest moment, one of the darkest moments of my life. I began to realize that a few people in the company with whom I had placed some financial controls weren't watching them and that there were a lot of loose ends. I always thought you go out of business if you don't do business. I was doing too much business and didn't have any cash flow. So I had to fire some of the people who ran the financial end of it. Do you know what happens when rumors surround your business and people start to call? I started to deal with the sharks that appeared and said, "Well, we want this and this." Anyway, what happened, fortunately, is that I decided to license my business.

Q. What haven't you designed yet that you'd care to?

A. I think I'm doing everything. If I'm not designing something, it is because I'm not capable of it. I've been offered phones, toilet seats, chocolates, but I think I'm doing enough and in areas where I have a statement to make. I think my designs have made a contribution.

Q. What's been your most successful design?

A. I don't know. Some things have gotten more



Les Goldberg

A SAFARI—PHOTOGRAPHED IN HAWAII—FROM THE 'LIFE-STYLE' AD CAMPAIGN.

play than others, such as the Prairie look.

Q. By the way, you said it wasn't your early life but your later evolution that caused you to be so interested in the West.

A. I think growing up in New York and living in this world of chic and sophistication made me begin to look for a freedom, an outlet that was a little different. And whether the old West existed or not, I was looking for something that was not sophisticated but that was natural, that was spacious, and that was very honest. There's too much around here, too much movement, too much that's too fast. So I was looking for an escape in my own life, and I think the West gave me that. I have the most beautiful ranch, in Telluride, Colorado. I spend the month of July there, and weekends when I can.

Q. For a fellow who grew up on the subways, what's it like to have your own airplane?

A. It's great! It's heaven! It's a dream! You can go anywhere. It's like getting in a car, but you're up at my house in Colorado instead of Pound Ridge. I've been on that Long Island Expressway and it's taken me four hours to get out to Montauk. In four hours I could have been in Colorado.

Q ARE THERE PARTICULAR SOURCES for your inspirations?

A. People. Everything. When something comes into me, it's a blend of what I feel and what I see. I love every place. I'm a very happy person, and I'm very happy and thankful about my life. I've got as good a life as you can have.

Q. How do you manage your overwhelming professional commitments and your private life?

A. Well, if you ask my wife, she'll say I don't balance them. I just do my best.

Q. There are a lot of people that you have to make happy.... How do you stay so calm and appear to be so centered?

A. I look calm, but I'm probably not. I am easy, but I have my stresses.

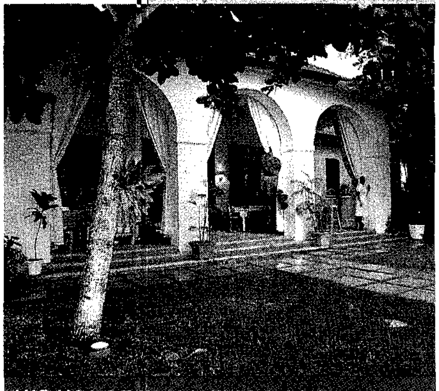
Q. How do you manage to make sense out of it all?

A. I just do it. It didn't happen overnight, although it may look overnight to somebody else. So you grow and build with it. You live with the pains. I work my ass off just like anyone else. I have things that go wrong every minute. And so I am busy and I work. The fact that I've been rewarded financially is wonderful, because it gives me a chance to escape, to have the flexibility to do anything I want to do. Having a family, I have one set of rules. If I were single, my life would be different.

Q. What you so consistently have described is a very private, philosophical, balanced person with a hierarchical set of values. In many ways they're not unrelated to that very early classical training of yours. How do you communicate those values to children who are growing up in a way that is even beyond what you could have imagined?

A. Actually, it's not very different. I'm with them. I talk to my kids. I work with them, and so they see me, they see how I act. They see me with people. They watch my wife. We don't have some of the struggles that other people have financially. But I have probably equal pressure—maybe more pressure than other people have.

Q. Do you think they miss something, not having to struggle?


HIS HOUSE IN MONTEGO BAY, JAMAICA.

A. I have two boys and a little girl. Fourteen, twelve, and nine. They struggle because they want to make their own mark.

Q. Do you see a budding Ralph Lauren?

A. I don't know yet. My son likes music. I see a lot of sensitivity in my family, and thoughtfulness. They're nice kids.

Q. What do you see in the future evolution of fashion design, the nineties, the year 2000?

A. There are new technologies every day. As the new technology evolves, the clothes change, but people are still wearing warm tweeds, they wear cashmeres, they wear flannels, they wear scarves around the neck, they wear Chanel kind of shoes. I'd like a little cottage in the country. I don't feel like living in a space-age house, although I admire some of the new technologies. One needs a balance of things. People still need comfort, they need warmth, coziness, a sense of realness.

Q I NOTICE A PICTURE OF THE Duke of Windsor on your wall. What does he represent for you?

A. A wonderful style. I don't know if I like him as a person; whatever I've read I haven't liked. But I like his personal style, elegance, and charm. It's interesting to read that a guy who was a king and had all that prestige still cared about his own status. I could never quite understand that.

Q. Do you ever picture "abdicating" as he did? Just enjoying yourself and going to all those houses and having a wonderful time?

A. Yes.

Q. What would you do?

A. I have a working ranch. I'd work with my ranch and cattle. A 100-year-old cabin and two newer cabins, a cookhouse, some breeding horses, and 1,600 head of cattle. It's fabulous.

Q. Can you picture living there?

A. Not all the time. I think that I love too many things and love seeing different things.

Q What advice would you give to young designers?

A. Believe in what you're doing. You can't be somebody else. If you believe in yourself, then you've got to keep going, and don't let people tell you it's not right.

Q. Is it possible for a young designer to become a Ralph Lauren nowadays? Is there any way in?

A. I think it would be real hard. There's so much competition today; there was not a hell of a lot when I started. Now it's a whole new world.■

ON THE BEACH WITH RICKY.

STRING FEVER

GIDON KREMER DOESN'T PLAY IT SAFE • BY PETER G. DAVIS

In Rome one night last November, Gidon Kremer had just finished playing Mozart's G Major Concerto with the Santa Cecilia Orchestra, and a member of the audience—Uto Ughi, a noted violinist himself—was seething with rage. When Kremer reappeared for his bow, Ughi could stand it no longer. He jumped out of his seat, rushed down the aisle to the stage, and shouted, "*Sei un gran buffone!*"—"You're a big clown!" Scandal.

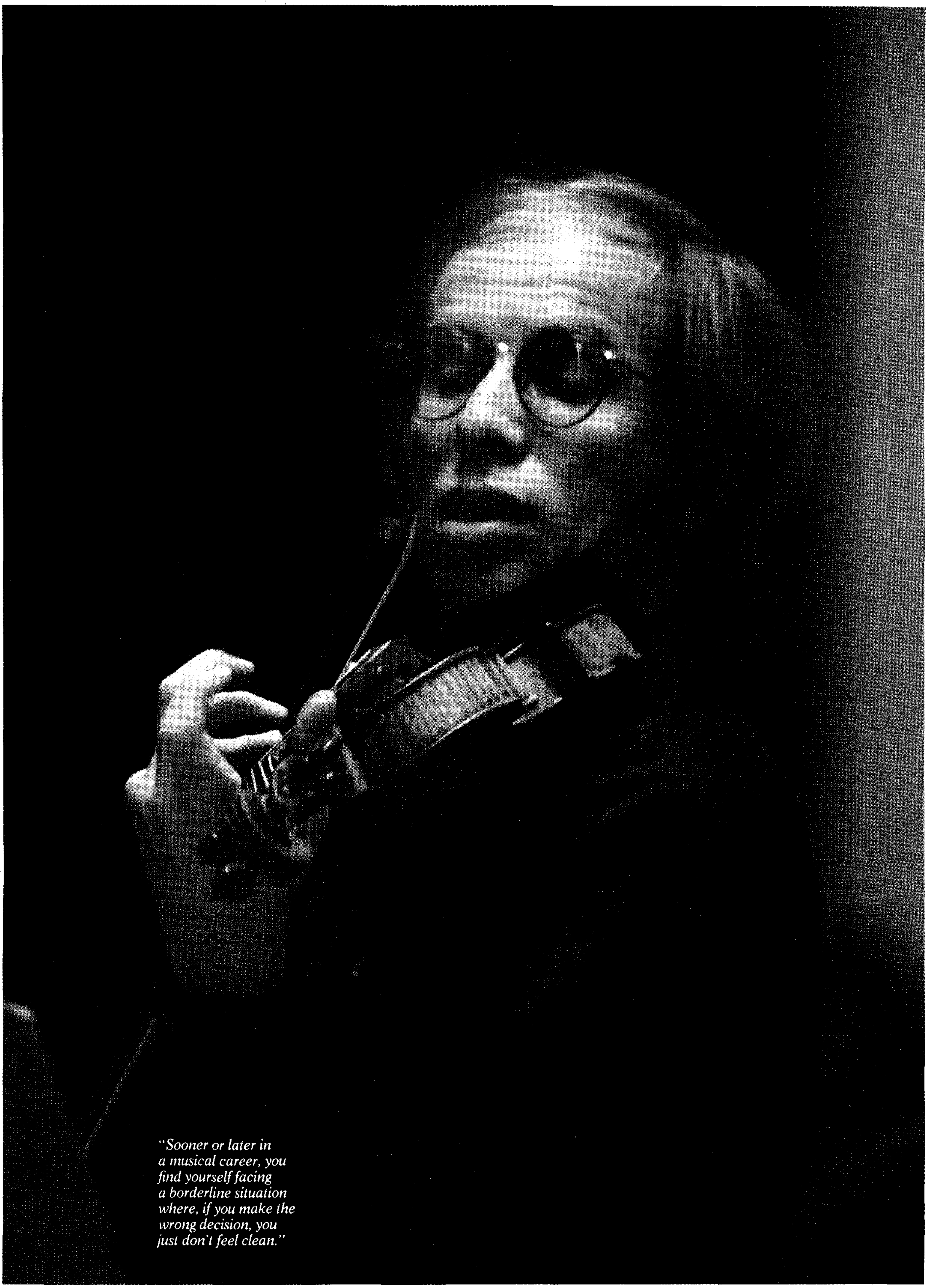
The next day, the front pages of Italy's newspapers eagerly reported the ruckus. Reporters lined up to interview Ughi, who grandly explained that he was protesting a blasphemous distortion of Mozart by a dangerous musician who had to be stopped—and quickly, too, because the public seemed to like him.

Ughi might have been genuinely upset, or he might simply have been looking for publicity. Whatever his motives, he did get that last part right—audiences do turn on to Gidon Kremer. Ever since the violinist left Russia at the end of 1977 to pursue a career in the West, a growing number of concertgoers, critics, and musicians have perceived him as an exciting new musical voice—possibly an unsettling voice at times, but always one with important things to say.

Although his busy performance schedule is proof enough of his popularity, Kremer, now 38, is not a violinist for every taste. His highly spiced musical personality, his provocative interpretations of the standard classical repertory, his unconventional career decisions, and his challenging programs of unusual works—contemporary music in particular—will always offend someone, even if few dissenters ever resort to such melodramatic protests as Uto Ughi's. One thing, at least, is certain: Kremer never leaves an audience indifferent.

"[He] isn't the sort of virtuoso Aunt Tillie would describe as a comfortable conformist," wrote music critic Martin Bernheimer in the Los Angeles *Times* when he reported on a typical Kremer performance of the Beethoven Violin Concerto. "He dresses funny. Monday night he sported a silky black Nehru jacket over a clerical collar. He moves funny. Although he goes in for fewer knee and back bends now than has been the case in the past, he did come up with a nifty little hornpipe for agitated passages. He acts funny. On this occasion he thought nothing of bringing along a score, fussing with a music stand and sometimes playing with his back to the audience."

PHOTOGRAPH BY FRANK FOURNIER



"Sooner or later in a musical career, you find yourself facing a borderline situation where, if you make the wrong decision, you just don't feel clean."

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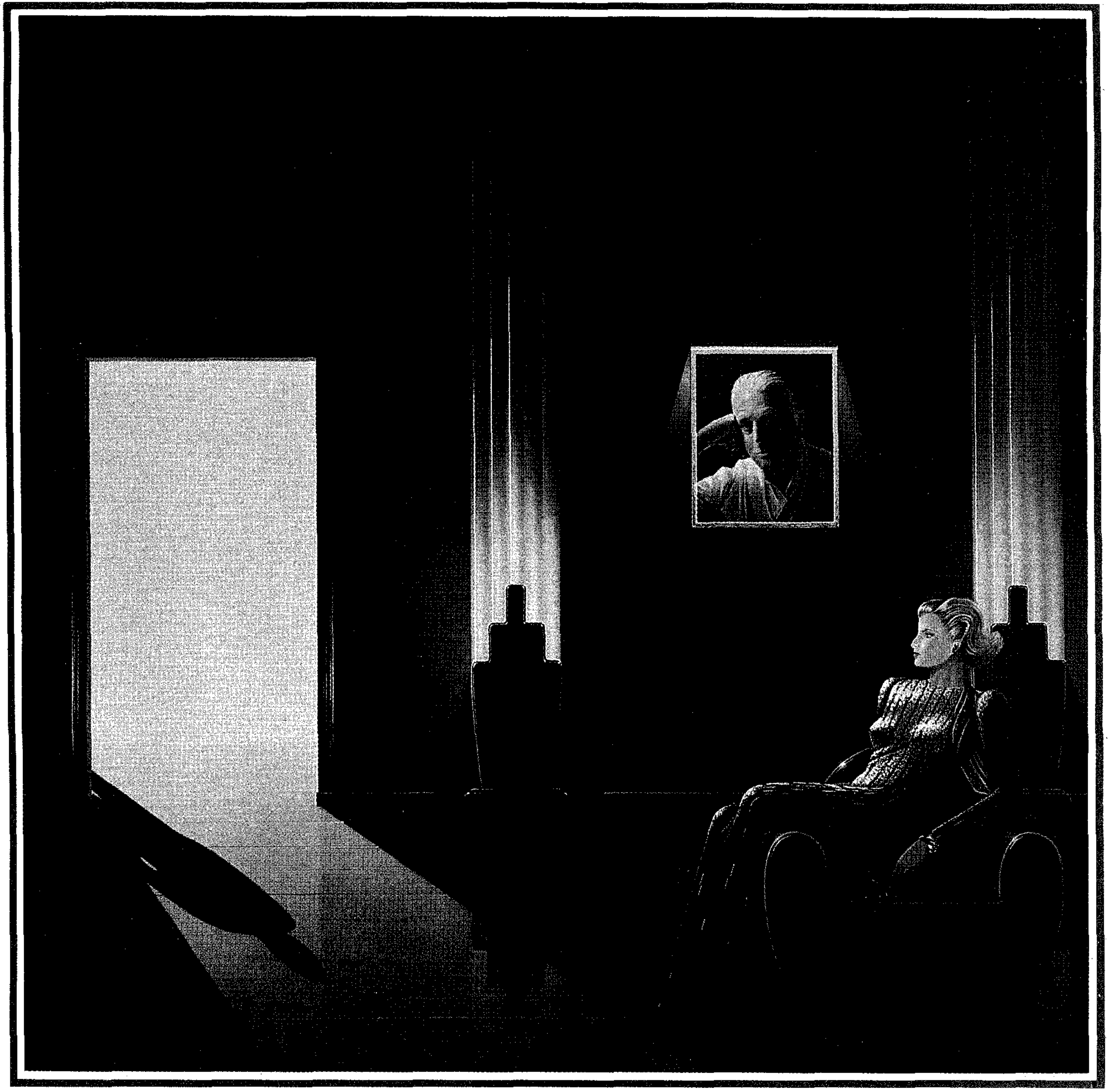
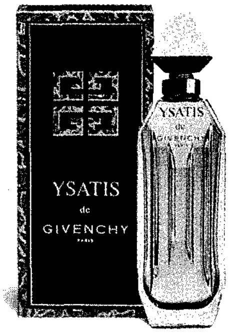
YSATIS



Une rencontre

Hubert de Givenchy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MACY'S

A BREED APART: *Kremer defies a long-accepted maxim in the music world: Audiences will accept only the comfortable classics. "How do you say it here?" Kremer asks. "I'm so far out, I'm in."*

After excusing Kremer's unusual platform behavior as that of an "unmistakably independent personality," Bernheimer went on to discuss more important matters, echoing the majority opinion of music critics. Kremer, he said, "can afford to be a little eccentric because he plays like a master with few peers. He commands fingers that can do anything, accurately and with the speed of light. He commands the smoothest and strongest of bowing arms and a probing intellect, too. When he wants to, he can play with sweetness that would charm the vultures out of the trees.... He gave us Beethoven of uncommon sweetness and transparency, Beethoven of uncommon lyric delicacy, Beethoven of uncommon sensitivity and subtlety." Kremer also gave Los Angeles the same jolting cadenzas that enrage, or at least startle, everyone who hears them—quirky, dissonant, and decidedly un-Beethovenian inspirations written especially for the violinist by the contemporary Soviet composer Alfred Schnittke. According to Bernheimer, this unexpected intrusion sounded like "a horde of drunken bumblebees"—shock therapy for anyone who might have started nodding complacently over a too-familiar masterpiece.

FOR THE PAST EIGHT YEARS Kremer has been in perpetual motion throughout Europe and North America, playing solo recitals, appearing with orchestras, joining colleagues for chamber-music concerts, making one record after another, and upsetting the music establishment in general. He is currently in New York and will perform on October 18 at the Metropolitan Museum with his colleagues from Lockenhaus, the tiny Austrian village near the Hungarian border where the violinist founded a summer chamber-music festival five years ago. In one sense, New York is home for Kremer. He keeps an apartment in the city, as well as residences in Lucerne and Paris, but he is never truly at home anywhere.

Soon after his Met appearances he will begin traveling again, this time to Japan and Australia, continuing the whirl that began eight years ago, shortly after he arrived in the West and first collaborated with Herbert von Karajan and the Berlin Philharmonic. Following that momentous occasion, the conductor and noted star-maker summoned the press and made his famous pronouncement: Gidon Kremer is "the greatest violinist in the world." Ever since Kremer got that lavish benediction, he has involved himself in a nonstop musical marathon, perhaps unconsciously trying to justify a rash compliment that the violinist now wishes Karajan had never made.

The kind of repertory Kremer generally likes to play—contemporary Soviet and American music, "unpopular" concertos and sonatas, chamber music of every description—would probably ruin the career of another violin virtuoso. Kremer not only gets away with it, he seems to thrive on the controversial fallout. The more artistic challenges he poses for himself and his public, the more popular he becomes, defying a long-accepted maxim of the music world: Audiences will accept only the comfortable classics, the bland and the beautiful. Kremer has risked everything to dispel that insidious notion, and his success indicates that a significant segment of the audience may be smarter, more discerning, and more willing to extend itself than the international power brokers of the classical-music community would ever admit. "How do you say it here in America?" Kremer innocently asks. "I'm so far out, I'm in."

Kremer's tendency to shake up smug sensibilities may be one reason some of us find his musical presence so stimulating and invaluable, quite apart from the fact that he is a fabulous fiddle player. His special qualities as a musician have already set him apart from most of his colleagues in the music world. Itzhak Perlman, for example, is also a brilliantly gifted violinist, but he has always been, and most likely will remain, a predictable, passive musician whose most profound impact on the music world has been the gigantic fees he commands. Compared with Kremer's constant gambles and risks, Perlman's safe repertory, comfortable performance style, and conventional superstar career goals seem unimaginative, unexciting, and even downright trivial.

WHERE DID SUCH AN unusual personality come from? Though he is known as a Soviet artist, there is actually very little about Kremer that could be called Russian: One of his grandfathers was Swedish, his mother is German, and his father was a Latvian Jew from Riga, where Kremer was born and raised. All three, however, were violinists. "When interviewers ask me why I became a violinist," Kremer says, "I usually have the standard cute answer ready: It was all decided before my birth. But lately I have been wondering about that. Did I ever really want to play the instrument when it was virtually thrust into my hands as a child? Or did I start playing to fulfill my parents' expectations and hope to win their love? Perhaps so, and maybe in a way, by pursuing this crazy, hectic artist's life and at such a relentless pace, I'm still looking for their approval.

"Anyway, I showed some potential as a child—I had a certain facility, a good ear, and possibly I even had some imagination. So I was sent to music school in Riga at the age of seven. By the time I entered the eighth or ninth grade I was already auditioning for competitions in Poland, Romania, France, and elsewhere, but I never succeeded in being accepted. When I reached eighteen, though, I played for David Oistrakh and he took me into his class at the Moscow Conservatory, where the competition among students was pretty tough. But I was lucky to establish such close ties with Oistrakh and to learn so much from him—not only matters of violin technique but, even more important, I learned from his human warmth and intensity."

Kremer won his first international award in 1967, at the age of twenty, when he took third prize in the Queen Elisabeth Competition in Brussels. A year later, he entered two more competitions, in Montreal and Genoa, winning first prize in Italy. "It still wasn't enough to start an international career," he says. "Besides, I never managed to get an official governmental blessing, since I didn't have the proper credentials one needs to become a favored representative of the Soviet Union. After all, I was from Riga and not truly Russian, I wasn't politically active enough, and I had already become interested in playing a slightly offbeat repertory that did not please the conservative tastes of the Russian concert agency. I felt I had to gain more artistic leverage, so I entered the 1970 Tchaikovsky Competition, which always attracts so much international attention. When I won first prize I thought everything was ready to move, but suddenly, without any explanation, I was stopped from going abroad.

"So I decided not to get desperate about the situation and to settle down in Russia. I married my first wife—Tatiana

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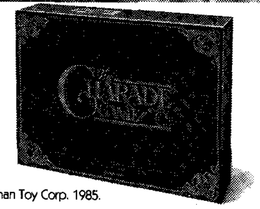

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Grindenko, a talented violinist who also competed with me in the Tchaikovsky—began to raise a family, and spent the next few years exploring Russia from east to west and north to south, playing in more than 160 cities and villages, building up an enormous repertory. Perhaps because I had cooperated up to that point, I was allowed to travel in Eastern European countries by 1973, and then, gradually, beyond: Vienna in 1974, West Germany and London in 1975, Japan in 1976, and the United States in 1977—always for just a limited time, but it was still something. By the end of 1977 I decided that I needed even more space for myself, and I applied for permission to stay abroad for two years."

HE GOT PERMISSION, AND that two years has since stretched into eight, although Kremer retains his Soviet citizenship in addition to a passport from West Germany, where his mother now lives. He has not been permitted to perform in Russia since 1980, but his special status does allow him the freedom to travel back and forth to visit friends in Riga and Moscow, a luxury he takes advantage of as often as possible in order to see his family. (By the time he moved from Russia, Kremer had divorced and remarried—the pianist Elena Bashkirova—but that marriage, too, did not last.) The violinist is understandably reluctant to discuss the details of his unusual political arrangement. Vladimir Ashkenazy battled similar problems before his defection, and in his memoir, *Beyond Frontiers,* the pianist speculated at length on how Kremer was able to play a "strange sort of poker game with the Soviet authorities, winning for himself unusual freedoms." But despite all the problems with his homeland, Kremer continues to feel a strong bond with Russia, a tie that goes beyond mere nostalgia.

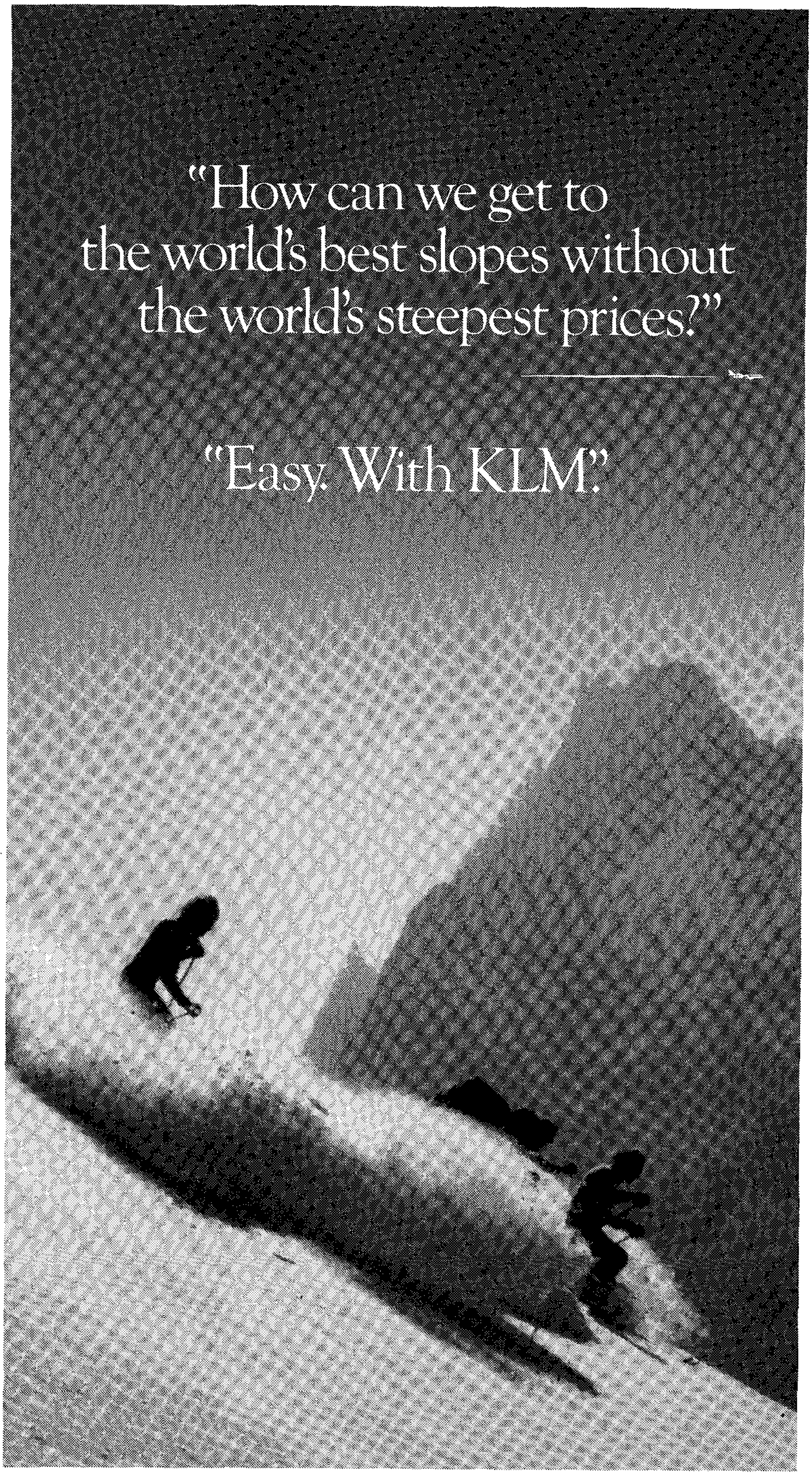
"I feel more Russian now than I did when I lived there," he says. "My roots are in Russia, and I don't want to deny them. All the struggles I went through to become a musician happened in Russia, and it would be stupid to say that it doesn't matter to me. Of course I am happy that I can do what I'm doing now, without all the limitations that I used to have imposed on me in Russia. But I feel a loss, too, especially of those Eastern-bloc countries where I played from 1970 to 1978, because I did build up an audience there—perhaps not the most sophisticated audience, but an enthusiastic and appreciative one.

"I know that I have a much bigger career here, and now I can communicate to twenty, maybe even a hundred times as many people, but not all of this crowd attracts me. Sometimes I actually get a bit depressed when I look out into a huge hall of 3,000 people and realize that I am no longer able to create the kind of close communication with smaller communities that is possible in Russia. That is why performing chamber music in Lockenhaus every summer is so important for me. It gives me a chance to reestablish intimate relationships with musicians and audiences, the sort of closeness you can never have as an international concert artist."

KREMER PLANS EVENTUALLY to expand the idea of Lockenhaus beyond the confines of the festival itself, and the upcoming concert at the Metropolitan Museum of Art indicates the direction in which he wants to head. Yo-Yo Ma, the cellist who frequently teams up with Kremer for chamber music, sees this as a natural and, to some extent, inevitable development in the violinist's career. "When Gidon first came to Europe," Ma says, "he played hundreds of solo concerts, and I think he just got tired of that life—the loneliness of it all, and the transitory kinds of relationships with other musicians that this kind of life fosters."

For the time being, though, the life of a touring virtuoso continues. To get some idea of the hectic pace of Kremer's life, consider a typical six-week schedule during the 1984–85 season, a period of intense activity that began in mid-November with a pair of recitals in Portugal—on the twelfth (Lisbon) and thirteenth (Madeira). From Portugal, Kremer flew to Vienna, where he performed the world premiere of Schnittke's Fourth Violin Concerto on November 15 and 16. Next came orchestral appearances (and the Ughi episode) in Rome November 18 through 20. On the twenty-third he was in London to play the Berg Concerto with the Philharmonia Orchestra under Giuseppe Sinopoli, but the following day he returned to Italy for recitals in Rome, Florence, and Palermo. By December 2 he was back in Vienna, putting the finishing touches on a record of pieces for solo violin inspired by Paganini, as well as performing, recording, and televising a pair of Mozart concertos conducted by Nikolaus Harnoncourt. On December 13 he was in London again, collaborating with conductor Kurt Masur on the Beethoven Concerto (this time with Ferruccio Busoni's cadenzas instead of those infamous ones by Schnittke), but the next day he was in Munich to teach a master class for the Kempe Society.

In Munich for five days, Kremer rehearsed and recorded three Beethoven violin sonatas with pianist Martha Argerich before flying to the United States. After managing to spend a comparatively quiet Christmas week in upstate New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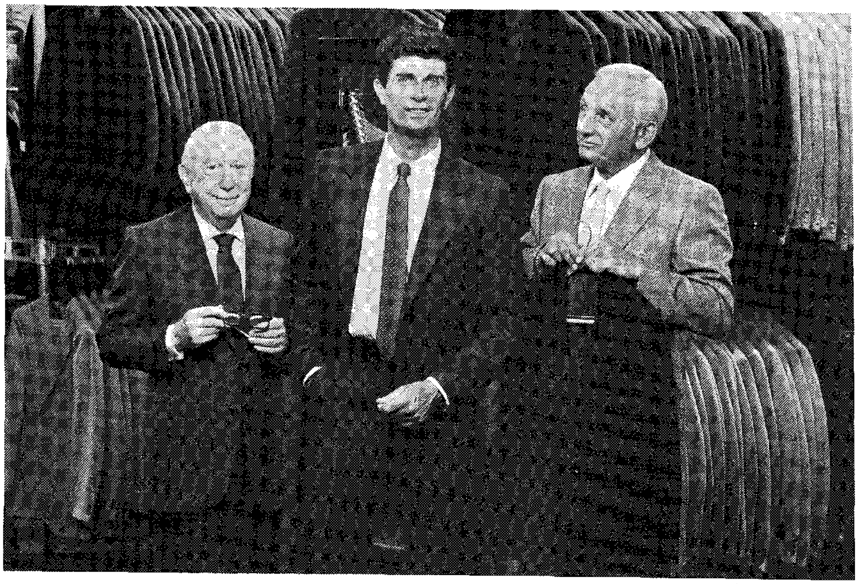

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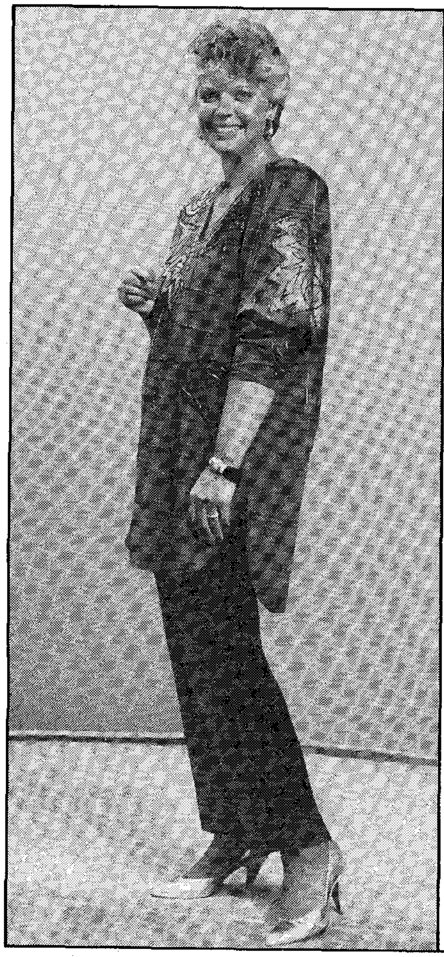

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York, he began preparing for two months of intense activity: a series of performances of Sofia Gubaidulina's *Offertorium* with the New York Philharmonic; two New York recitals; a nine-city East Coast and Midwest tour with a strong quartet he organized (with Daniel Phillips, Kim Kashkashian, and Yo-Yo Ma); performances of the Berg Concerto in Milwaukee, the Schnittke Fourth in Cleveland, and the Paganini Fourth in Detroit; and a few miscellaneous recitals on the side.

Kremer's insanely intricate schedule is in part coordinated by three concert agencies—one in Hamburg, another in London, and the ICM Artists bureau in New York—but the violinist really represents himself. His organizational abilities are legendary, though even Kremer needs some help with all the paperwork. "I appreciate the help these agencies give me," he says, "and they have enough respect for me not to interfere, because they see that I am going my own way and that I could never turn my life over to them entirely. I have never felt comfortable with the thought of a career designed by companies or press agents—I'm trying to challenge myself in ways that don't fit in with concert-agency policies."

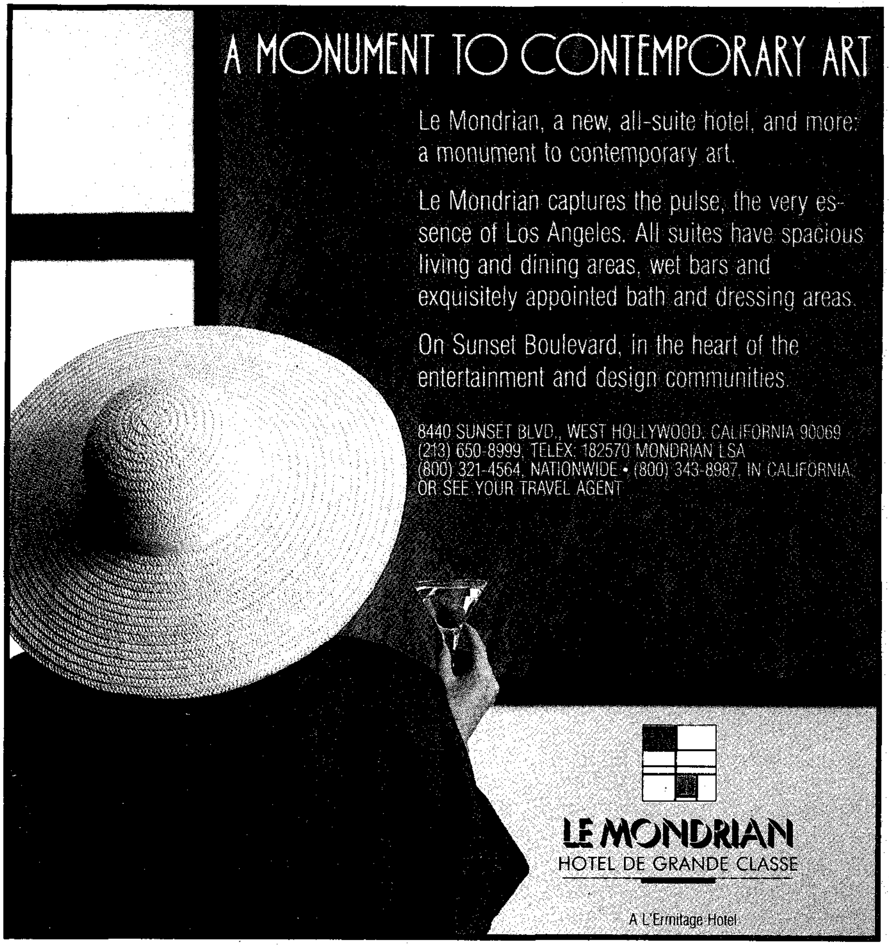
Yo-Yo Ma has his own theory about Kremer's independent but highly successful career. "Gidon comes from a different system," Ma points out. "In the States, you grow up thinking that there is only one way to have a career and justify your existence: Convince audiences to buy tickets to hear you play. Since you're expected to create that need, American musicians tend to be very conservative about what they perform. But in Europe a much smaller percentage of concert funding comes from ticket sales, so musicians naturally feel that they can be freer about the repertory they play. I think Gidon has never considered himself 'hired' by audiences in quite the same way we do in this country, and consequently he feels he has no obligation to cater to public taste. He only caters to himself and his own commitment. But his belief in the music he plays is so genuine and so deep that he convinces audiences to believe in it, too, just through the force of his own very considerable personality."

KREMER IS HARDLY UNAWARE of his controversial effect on audiences and the chances he is taking by pursuing an idiosyncratic course. The carefully calculated conditions under which classical music is made today and the various devices musicians use to court the public involve sensitive ethical and psychological issues that he enjoys pondering. If you ask him about the Roman scandal, for example, he will philosophically develop it into a wide-ranging moral discussion. Was Uto Ughi really disgusted by what he considered an artistic outrage or was he just looking for attention? At what point does a sincerely felt gesture turn into cheap sensationalism? Assuming that a musician is sincere, how far can he extend such a gesture in his search for ever bigger audiences? Where does he draw the line between expressive communication and cynical manipulation? When does he become so successful that he begins to lose perspective on all these questions and does not even realize that, as Kremer puts it, "something has begun to smell"?

"Some of these thoughts and concerns that follow me around today," he says, "are probably related to my national heritage and my experiences as a young violinist growing up in Russia. There, in order to be honest and sincere in your professional life, you eventually have to stand up for yourself. When you arrive at a certain point in a musical career, you either cooperate with the rigidly regulated Soviet cultural system or you don't. Of course, even in Russia there are many degrees of cooperation, and some of them can probably be accepted. But sooner or later you find yourself facing a borderline situation where, if you make the wrong decision, you just don't feel clean anymore. The musical world in the West is structured very differently, of course, but a similar kind of borderline exists here, too, and I am still trying to sense where it is."

HE NAMES NO NAMES, BUT Kremer might be thinking of several classical musicians who crossed that borderline long ago, cheapening their talents to become successful. Gidon Kremer has had his opportunities, but he will undoubtedly decline the invitations and continue to go his own way. When I finally tracked him down in Chicago, he was busying himself with a project that would hardly add luster to a glamorous image. The Junge Deutsche Philharmonie, a German youth orchestra of 105 musicians, was touring America's summer-music-festival circuit, and Kremer had agreed to join up with their slightly grimy bus-and-truck expedition. Perhaps his name, Kremer reasoned, would help attract audiences to an unknown but talented group of youngsters who, he felt, deserved to be heard. Musicians with this kind of concern and integrity are unlikely to be seen promoting themselves on the *Tonight Show.*

Of course, Kremer's forceful, questing personality can also alienate listeners who may find his message unsettling or threatening. Not only his unusual musical tastes but the very sounds he makes rub some ears the wrong way—especially those of string players who cultivate



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AMERICAN EXPRESS
C F FROST

THE HILLS ARE ALIVE: *Every summer, musicians come to Lockenhaus, an Austrian hill town, for a nonstop festival. "Lockenhaus is like Gidon," says a friend. "Concentrated and intense."*

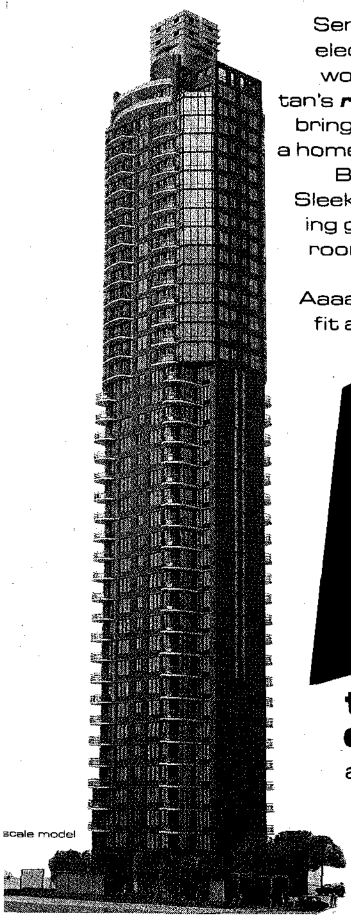
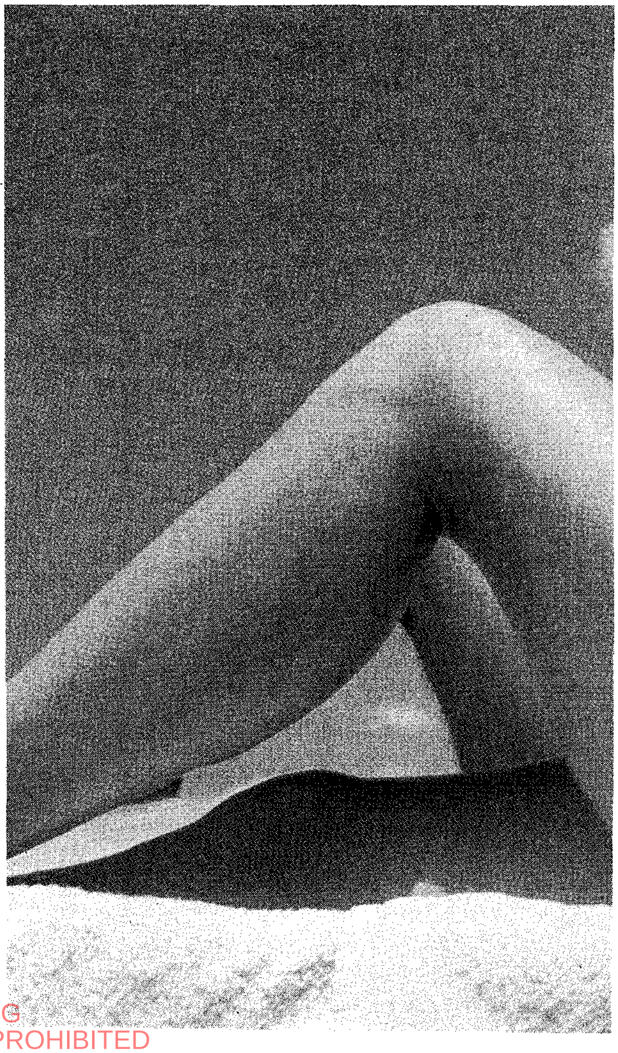
tones far more lush and smoothly seductive than the lean, pointed kind of articulation Kremer prefers. Shlomo Mintz is just such a violinist, and of this type a very fine one. He has said of Kremer's playing, it "definitely does not represent my ideal—I come from an entirely different school. He is a very dear colleague, and on purely violinistic terms he has a great deal to offer. But . . . I don't disrespect; I disagree."

Daniel Phillips offers a more positive analysis of Kremer's special sound. Phillips, also a violinist, has played often with Kremer, both at Lockenhaus and as part of the Kremer-Phillips-Kashkashian-Ma quartet that toured America last season. "Some people characterize Kremer's tone as thin," Phillips says, "but that really isn't true. His sound is not so much thin as widely dispersed, like a fine spray from the nozzle of a hose. It may not be quite as focused, concentrated, or penetrating as some other violinists', but the fundamental quality is absolutely clear and pure, with no pitch distortion even though his vibrato tends to be wide. Bad acoustics, particularly dry ones, may be unfavorable for his special tone, but in a live hall—like the church in Lockenhaus—no one has a bigger tone or produces such a full spectrum of colors."

ALL CONVERSATIONS WITH Kremer and his associates eventually end up in Lockenhaus, which more and more has become the focal point of the violinist's energies, an event he eagerly organizes and oversees each year. It all began some six years ago at the Salzburg Festival, where Kremer met Josef Herowitsch, the music-loving priest of Lockenhaus, a town of 1,200 people about 60 miles south of Vienna. Kremer was looking for a suitable spot to develop a chamber-music festival on his own terms, and Father Josef offered him exactly what he needed: two congenial performing spaces—in the hall of a perfectly preserved medieval castle and in the sanctuary of the town's lovely baroque church—and a peaceful environment amid the rolling hills of Austria's Burgenland. Best of all, the energetic Herowitsch was more than willing to shoulder all the bureaucratic business of running a music festival, allowing Kremer to devote himself to artistic matters full-time.

Each summer for the past five years, some three dozen musicians arrive in Lockenhaus around the first of July and plunge into two weeks of virtually nonstop music-making. Andras Schiff, Nikolaus Harnoncourt, Vladimir Ashkenazy, Cho-Liang Lin, and Heinz Holliger are a few of the "star" names who have shown up in the past, but big reputations from the commercial world of classical music count for very little here. Since everyone at Lockenhaus is a friend and colleague of Gidon Kremer's, that is generally sufficient guarantee of artistic excellence when they jam together during these two music-crammed weeks.

"Lockenhaus is like Gidon," says Phillips, who has participated in two of the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past festivals. "It's very concentrated and very intense. For the people who arrive at the beginning of the festival to start 'work' as listeners, some of the marathon concerts must be rather like what we used to do in school—an all-night orgy of listening to records, except that in Lockenhaus the music is live. For a musician, it's really wild—you do nothing but play, with a few hours off to eat and sleep. The energy of the place is incredible, more extreme than in Marlboro, Spoleto, Santa Fe, or any other chamber-music festival I've ever played in."

For audiences, too, the tempo of Lockenhaus can be pleasantly exhausting. Although most of the music played each summer is usually determined well in advance, the programs are often finalized only a day, or sometimes even an hour, before concert time. There is generally a unifying theme to each program: an evening of serenades, or works for solo instruments, or an investigation of the musical relationship between Bach and Shostakovich, or rarely heard first works by familiar masters. Each festival concludes with a marathon concert that begins at eleven in the morning and runs past midnight. Anything goes during these monster affairs. from such arcana as an oboe- horn- and -piano trio by Carl Heinrich Reinecke to such masterpieces as Schubert's "Trout" Quintet or a spaced-out performance of the Bach-Gounod *Ave Maria* arranged for piano and bicycle pump.

The Austrian critic Peter Cossé has attended the festival every year since it began. He also has written the program notes, usually on an hour's notice, without pay—even music critics are expected to serve a useful purpose in Lockenhaus. And Cossé has described the magic of the place very precisely: "In Lockenhaus traditional performers become *participants*. Listeners, generally a hushed group, sitting passively, only rarely *re*acting, are informally promoted to *co-participants*—and without outside pressure, but simply through the strength of the performers' artistic determination and persuasive power." These words succinctly sum up the communicative goals that Kremer sets for himself. No wonder he treasures the brief time he can spend in Lockenhaus.

"I HOPE YOUR IMPRESSION OF GIDON is that of a very complicated person," Yo-Yo Ma instructed me, in the protective tone that all of Gidon Kremer's friends seem to adopt when they talk about him. "He has many, many layers. The fact that he is idealistic doesn't mean that he hasn't a good sense of business or that he isn't well organized. He is both, and he probably developed these qualities as survival tactics because he is really homeless. I travel a lot, too, but I have a home and a family, and that is the focal point of my life. Gidon is constantly looking for a home, but at the moment his life is split into fragments. Lockenhaus may be the only place, if for only two weeks out of the year, where he can put all these fragments together and be with his spiritual family."

"Of course I have friends everywhere I travel," Kremer says. "But I'm getting so tired by all these long, exhausting trips and spreading myself so thin. Maybe I should find another occupation, although I'm not sure what it could be besides being a good travel agent. So I suppose I will continue my adolescent pursuit of certain special images and ideals, and limit myself to projects I can do with a violin. I do know that I want to limit the amount of projects I take on in the future—not only the quantity but the range, to conduct my life on a small scale. Whatever I do, it will still be very intense, because I am a very intense person, but I also want to gain time for myself. I still have to discover the world in myself, not the one bound to a career with a violin case in my hand." ■

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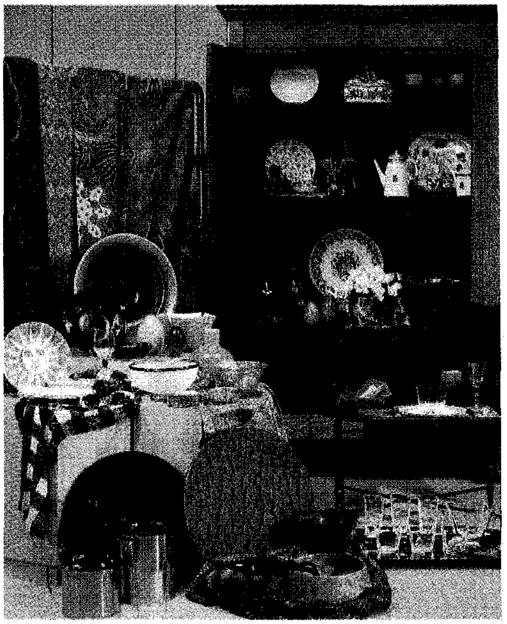

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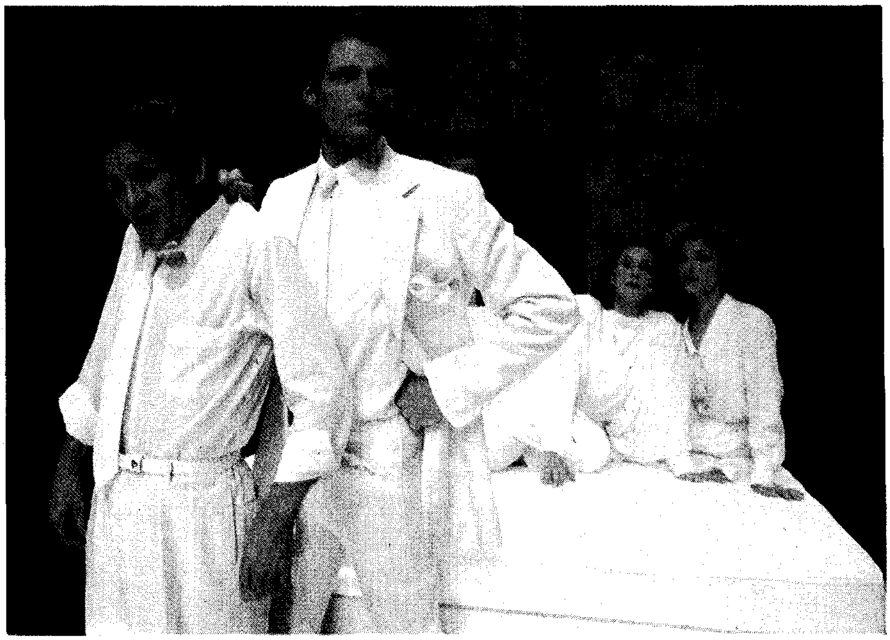
"...Beaumarchais's great comedy, still spanking new after two centuries, arrived here glitzily and gimmickily updated..."



MEMBERS OF THE WEDDING: *Heald, Reeve, Ivey, and Mastrantonio in Serban's production.*

ROMANIANS TEND TO SPEAK EXCELLENT French, but Andrei Serban, the director of Beaumarchais's *The Marriage of Figaro*—now **Figaro**—may be the exception; he seems to have confused Beaumarchais with *bon marché,* and not even in its French meaning of "inexpensive" but in its English one of "cheap." For his production—from an adaptation by Richard Nelson, who specializes in translations from languages he doesn't know into one he doesn't respect—is, above all, vulgar, tasteless, cheap. The programs we were handed at Tuesday's preview, though they did not overlook that of the wigmaker, did not contain a biography of the author. He must have asked that his name be removed.

Beaumarchais's great comedy, still spanking new after more than two centuries, arrived here glitzily and gimmickily updated. Could this be the play that helped electrify the French into starting their Revolution? The work that sparked that near-hack Da Ponte into supplying Mozart with his best libretto? The comedy that is one of the brightest theatrical jewels of France's wittiest century? And is this the way for America to repay the man who supplied its rebels with plentiful arms and raw materials and abetted their independence? What Beaumarchais wrote in *The Barber of Seville* (another great libretto!) and *Figaro* is French prose and drama at their most daedally crafted; not for nothing was his youth spent as a watchmaker who invented a new escapement. From Serban's production, we look for any old escape.

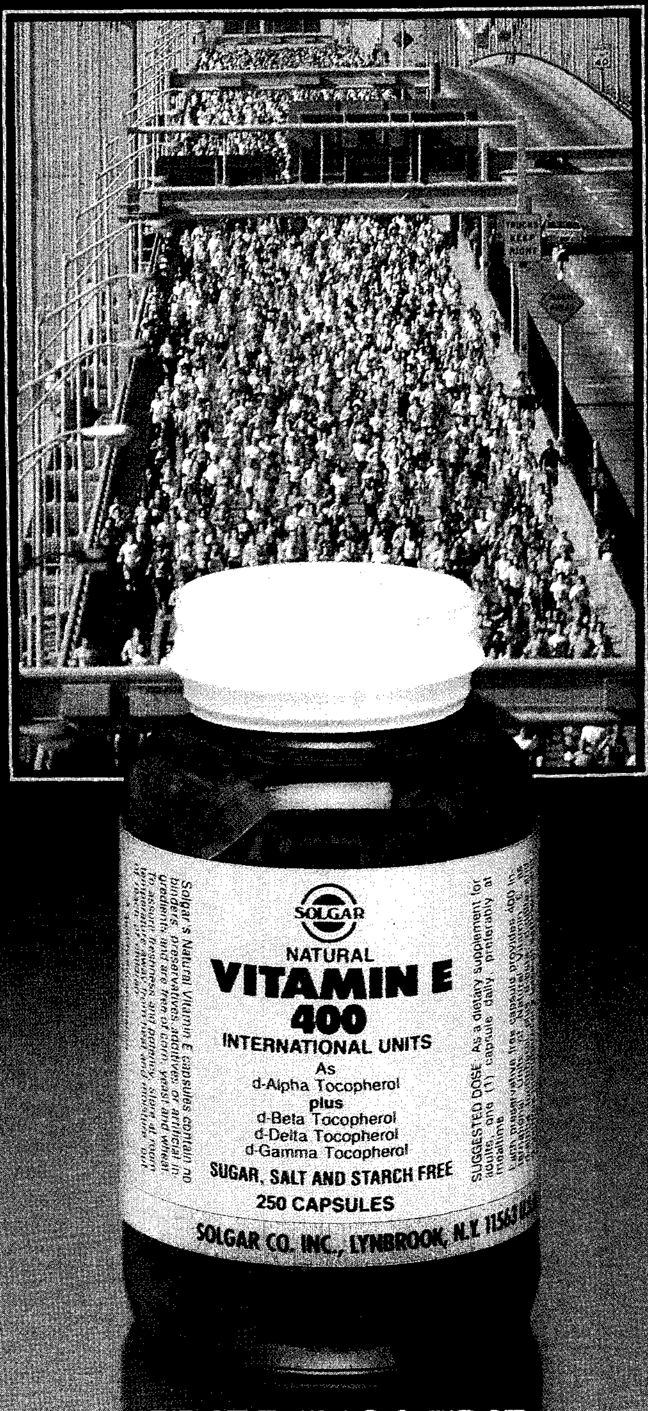
In Beaumarchais's plays, even the carping George Saintsbury noted "the abuse and superfluity of wit"; in Serban's version, only the abuse is left. This *Figaro* is largely on wheels, what with roller skates, skateboards, wheelchairs, automobiles, bicycles, casters (on which the women are rolled in in the last scene), and, for the hero's great monologue—a high point in world literature—a swing on which Figaro performs stunning acrobatics as he delivers his tirade. (Anything to divert our attention from the words!) True, a swing doesn't have wheels, but as the actor goes wheeling over the audience's heads, you know that only considerations of space and budget kept Serban from using a helicopter.

Is this, then, a production in modern dress? Well, yes and no. The costumes in the first half are contemporary, as are the props, with only the slightest hints of the *dix-huitième.* They are also all white against starkly white sets reflected in miles of Mylar, no doubt meant to be Serban's somewhat delayed answer to Peter Brook's *Midsummer Night's Dream*—or, given the prevalence of roller skates, the answer to Liza Minnelli's *The Rink.* As the second half begins, Richard Peaslee's routine music (just about the only pedestrian thing amid all this vehicular traffic) yields temporarily to Mozart's overture to *Figaro,* seemingly blaring from a tape deck wheeled about by a scarecrow on roller skates, and all hell breaks loose as the cast, including numerous obtrusive supernumeraries, rattles about getting into period attire. For the rest of the play, almost all is black, for which Serban surely has some deeply pertinent semiological explication.

Although Beaumarchais went to great trouble in his stage directions to describe the main characters as persons of dignity and gentility, of natural if not inculcated refinement despite questionable (though, at the time, condoned) behavior from some of them, and to further trouble in keeping situations verging on farce on the level of high comedy, Serban, with some help from Nelson, has turned it all into worse than farce—vaudeville. Thus the tender and delicate Countess becomes a flirt and a schemer, Cherubino approximates a Dead End Kid, and Bazile, rolling about in his high-tech wheelchair (why?), keeps lewdly flapping his tongue—a disgusting spectacle to which James Cahill's performance, I regret to say, provides perfectly swinish underpinnings. Granted that vulgarity is directed into the play's every cranny, it must also be noted that Louis Zorich (Bartholo), Debbie Merrill (Fanchette), William Duell (Antonio), and Carol Teitel (Marceline) do everything in their not inconsiderable powers to enhance the vulgarity rather than mitigate it.

The Count of Christopher Reeve is another kind of catastrophe. Here a sexy movie star is desperately trying to prove himself a serious stage actor by toiling with bulging muscles and tautened sinews at being light, airy, charming; and with leaden tongue at tossing off sophisticated repartee. Could this be Clark Kent bursting to become Superman with nary a phone booth in sight? As the Countess, that skilled comedienne Dana Ivey is—by age, appearance, manner, and timbre—far more suited to playing Marceline, of whom the play hardly

Photograph by Martha Swope.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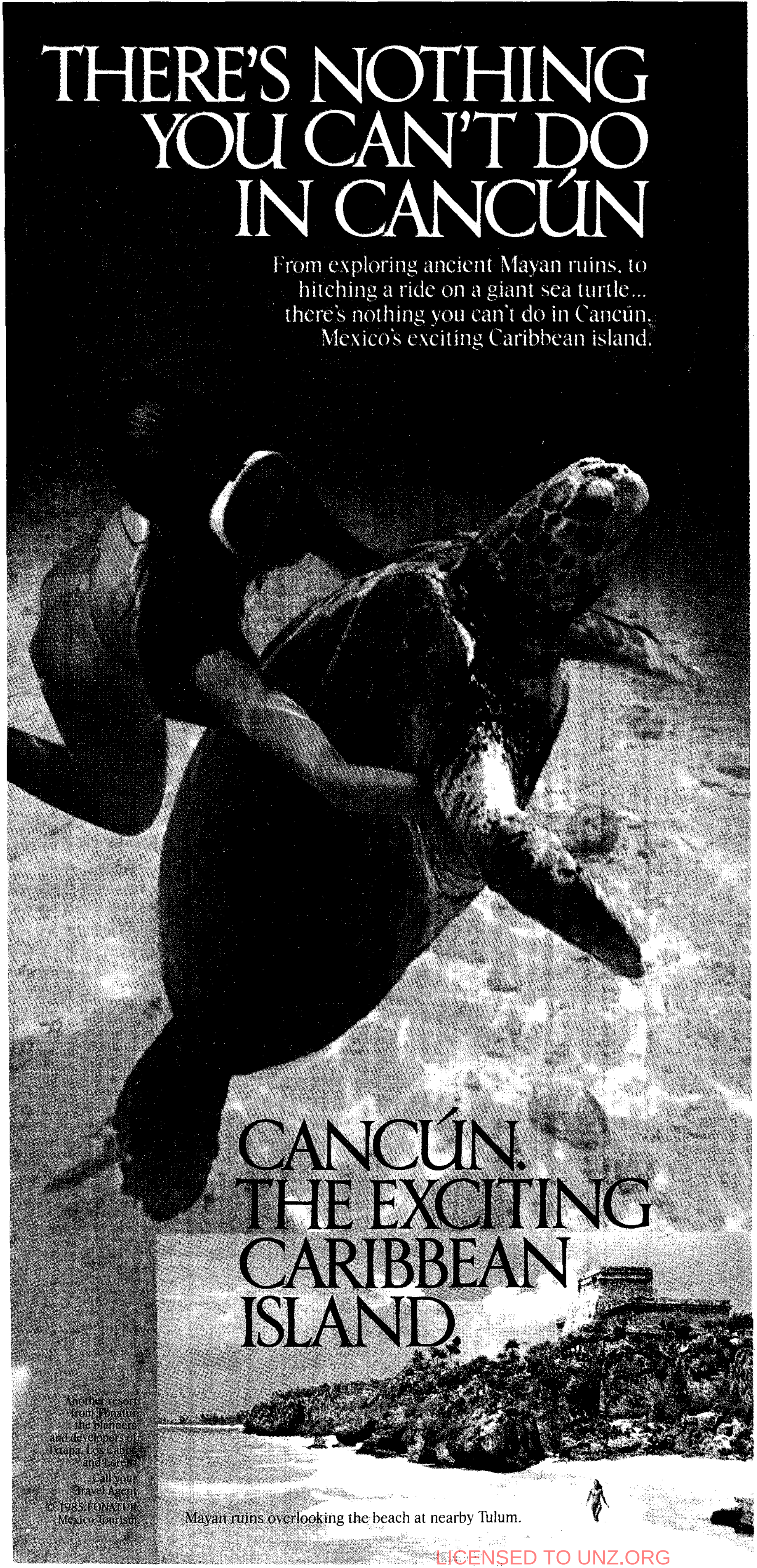
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Mayan ruins overlooking the beach at nearby Tulum.

needs two. Caitlin Clarke, within the perimeters of Serban's conception, makes a deft Cherubino, but the conception is crude.

The only ones to emerge relatively unscathed are Mary Elizabeth Mastrantonio and Anthony Heald. She is a pertly tingling Suzanne, avoiding sauciness yet innocently provocative. Very good while playing an essentially modern young woman, she has some trouble when Serban pushes her simultaneously toward period traits; though sorely beleaguered, she does not capitulate. Her movements and voice are nimble and subtle, and her personality winning. Similar virtues are to be found in Heald, though Serban overdirects him rather more strenuously. To his credit, the actor remains controlled even when his face is foolishly bleached and he has to disburse his arduous monologue coordinated, with split-second timing, with Olympic gymnastics on the swing. He comes through as true an actor as an athlete, and no mean juggler of epigrams.

Nelson's English version, although sometimes inelegant and even ungrammatical, and determinedly anachronistic, is nevertheless idiomatic and easily speakable. He and Serban have trimmed the play with a measure of shrewdness, though some good things get lost; but incidental felicities cannot withstand the onslaught of Serban's constant, mostly witless, self-indulgence. Thus it is not enough for the Countess and Suzanne to mime behind the Count's back the sealing of a letter to clue Figaro in—Suzanne must actually imitate the grunts and flipper beatings of an otary. Indeed, a sizable portion of the dialogue throughout is illustrated with electronic sound effects or underscored by farcical music, as if we were confronting a radio play or an old-time Hollywood two-reeler. And always, the anachronism, whether Figaro exclaims, "What is this—National Slap Figaro Day?" or hits the Count over the head with his tambourine. Most peculiar perhaps is the rendering of one of Beaumarchais's less happy conceits—the notion that all the English a foreigner needs to know is "God damn!" (though, to do him justice, the author puts an ironic twist on his poor joke)—as "God save the Queen!" Well, yes, her and all the rest of us from such productions.

Beni Montresor can be neither praised nor blamed: His sets, costumes, and occasionally spastic lighting (lights going on and off for purportedly comic effect) are clearly what Serban wanted. He does, however, use the unwieldy arena stage well by not cluttering it up with obstacles to our vision, devoutly as these may be wished for. The adapter, however, substitutes at one point, quite inconsistently, Catalonia for Seville; whereas what this careering *Figaro* could use most is a bit of catatonia. ■

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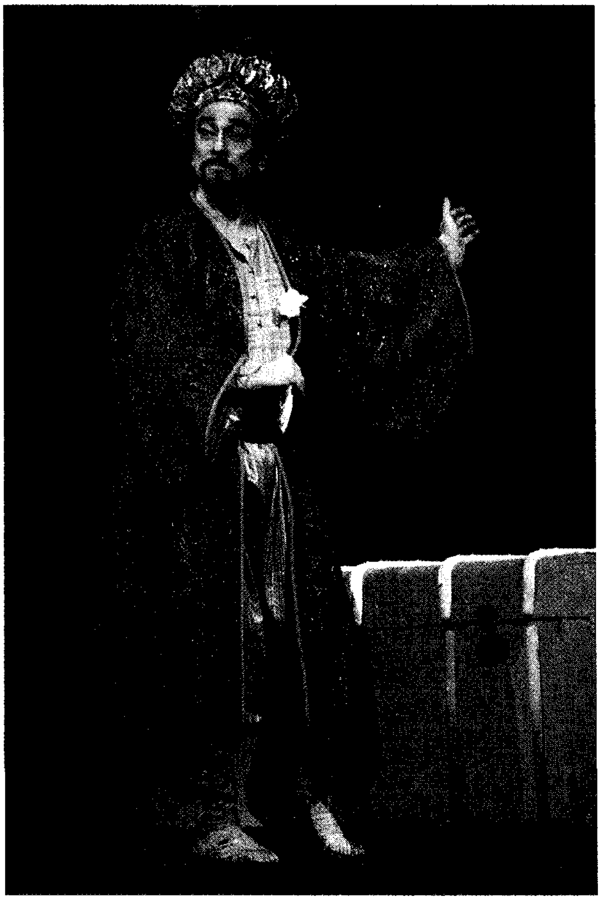
TIN PAN ALLAH

"...*Kismet* adds one more clanky, boring revival to City Opera's lengthening list of depressing ventures into light opera..."

HOPEFUL TO THE END, I PATIENTLY waited it out until the curtain finally fell on the City Opera's new **Kismet**, a production that contains virtually no redeeming features. Add one more clanky, charmless, boring revival to the company's lengthening list of depressing, glitter-and-be-gray ventures into light opera. How much longer, one wonders, can Beverly Sills get away with this sort of thing?



STRANGER IN PARADISE: *Hearn plays the adventurer Hajj.*

American opera singers, as she incessantly reminds us, are the most talented, versatile, and personable in the world. Although they can sing anything, Sills maintains, they are uniquely qualified to perform our own special brand of native music theater. That certainly sounds reasonable, and perhaps the City Opera's only problem is that Sills has not been able to discover and engage enough of these paragons. In any case, what we really need is a repertory company that will specialize in producing the best of our musical theater from Victor Herbert to Stephen Sondheim. Until the millennium arrives, though, it should be possible to give these works a temporary home at the City Opera, where they might have a chance of being performed with the vitality, wit, imagination, and affection they deserve. So far, this arrangement does not seem to be working—which brings us back to *Kismet*.

Some people will always insist that *Kismet* is tripe and not worth any company's time and money, but I disagree. I had better confess right here that I enjoy the show in principle, possibly because even this well-worn hokum is, for me at least, still reasonably fresh. Of the dozens of dramatic versions cooked up over the years, the only one I've ever directly encountered is a 1940s film with Ronald Colman as the adventurous poet-beggar Hajj and Marlene Dietrich as the Wazir's libidinous wife—classic and delightful performances from the what-am-I-doing-in-this-trash school of acting. Until now, the 1953 Robert Wright–George Forrest musical had passed me by, but the hits from that show are certainly familiar enough, and with good reason. "Stranger in Paradise," "And This Is My Beloved," "Baubles, Bangles, and Beads," "Night of My Nights," "Not Since Nineveh," and the rest are all very pretty songs as well as being crafty arrangements of themes borrowed from Borodin's *Prince Igor*, second string quartet, symphonies, and piano pieces. I would even go so far as to say that in some cases these clever Tin Pan Allah transformations sound even more idiomatic and effective than the instrumental originals. After all, Borodin was a college chemistry teacher by profession, and more of an inspired tunesmith than a real composer.

Before heading off to the City Opera revival, I was curious enough to investigate the 30-year-old original-Broadway-cast album on CBS and was not overwhelmed. Alfred Drake, Doretta Morrow, and Richard Kiley may have been wonderful onstage, but their singing on this disc sounds pretty thin to me. But then, the big, luscious songs of *Kismet* have always been more effective when lovingly savored by trained operatic voices, and the City Opera, one would have hoped, would at least be able to provide that much. And the company did oblige, up to a point. Chris Groenendaal as the Caliph and Maryanne Telese as Marsinah sang the love ballads pleasantly enough, especially Telese, whose sweet soprano and spunky presence added spice to an otherwise bland role. Both performers would probably have been even more effective without amplification.

George Hearn, fresh from his Tony Award–winning performance in *La Cage aux Folles* on Broadway, was supposed to be the City Opera's big *Kismet* casting coup, but his disappointingly pallid Hajj left a yawning hole in the middle of the show. An astute impresario might have predicted as much before hiring Hearn, since his lazy, laid-back manner and soft-grained voice are obviously all wrong for a rascal as intense, sharp-witted, and constantly turned-on as Hajj. Beyond that, Hearn's tiny baritone has no true vocal presence, even when heavily amplified. Anyone who knows the limited range of Susanne Marsee's talents would never have been so cruel as to cast her as Lalume, the Wazir's wife—such feeble attempts to sell these bump-and-grind numbers were positively embarrassing. At least James Billings (Omar) and Jack Harrold (Wazir) managed to rise above it all, blithely indulging in the same droll shtick they have perfected no matter which operetta the company happens to be doing.

Frank Corsaro strikes me as an odd choice to direct *Kismet*, and I have no idea what he was up to here. Either this was just a piece of hackwork (Corsaro seems to be all over the world these days, directing a dozen opera productions at

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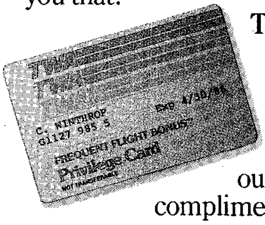

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once) or he was intentionally making fun of the piece. If the latter, the satire did not go far enough, and the stage appeared crammed with creaky operetta clichés and tired sight gags. Sills had a right to expect better things from a director who is usually much more creative. I also wish Corsaro would lay off those huge waving white sheets that have been turning up in nearly all his recent productions. Perhaps this billowing laundry was meant to distract our attention from Lawrence Miller's hideous sets—the basic backdrop looked like a glacier-capped mountain nestled behind a photographic enlargement of brown brain tissue. Neither Scott Bergeson, the conductor, nor the musicians had much luck in disguising the tinny sound of what must surely be one of the worst Broadway orchestrations ever devised.

IF PRESSED TO DESCRIBE **The Amsterdam Concertgebouw Orchestra** in non-musical terms, I might start by suggesting the image of a perfectly proportioned, hand-carved mahogany credenza, quietly yet authoritatively dominating its surroundings. Mellowed by age, the fine grain of this sturdy but elegantly graceful piece of superb workmanship glows warmly in almost every light, natural or artificial, as it enhances and flatters the various beautiful objects that it was designed to set off. Connoisseurs of the finest orchestral finish have always admired the Concertgebouw's special luster, although there will always be others who airily take it all for granted—some even insist that a flashier modern model could do the job more efficiently. I doubt it.

For the past 25 years, Bernard Haitink has been the faithful custodian of this extraordinary handcrafted instrument, and he has kept it exquisitely polished and in immaculate working order. That was the most obvious point to note during the Concertgebouw's three recent concerts at Carnegie Hall, the orchestra's last in New York with Haitink as artistic director (he is shortly to succeed Colin Davis as music director at Covent Garden, and Riccardo Chailly will then take over as the Concertgebouw's principal conductor). When, after the final program, Haitink held up the score of Mahler's Fifth Symphony and invited the audience to direct its cheering approval to the composer rather than his intermediaries, that more than anything symbolized the unusually pure and dedicatory spirit of these wonderful concerts.

The almost naïve simplicity of such a selfless gesture, I suspect, may be one reason why Haitink is considered in some quarters a faceless musician compared with his more colorful contemporaries—anyone who looks and behaves so modestly must also be a minimal musical personality when he steps up to the podium and sets a gigantic

Mahler symphony into motion. I wonder if people who harbor that delusion ever really listen intently or take the trouble to compare, say, the tinsel and hollow clangor of the Solti Mahler's Fifth with Haitink's deeply probing interpretation, one that risks so much as it describes the gripping emotional and intellectual musical adventure. It has always been tempting to treat this symphony as an empty vehicle of cleverly arranged notes designed solely to show off a virtuoso orchestra. Haitink clearly sees the score from a different perspective. In Carnegie Hall he fully exploited the Concertgebouw's technical skills, rich tonal resources, and finest musical instincts to build an awesome structure that rose proudly as one of the grandest Mahler recreations I have ever heard.

A symphony apiece at each of the other two concerts approached the same level as this Mahler's Fifth. The kinetic power, rugged integrity, and sheer beauty of sound made the orchestra's reading of the Beethoven Seventh one to treasure. Perhaps someone should call a moratorium on new recorded cycles of the complete Beethoven symphonies, but not until we have had one from Haitink and the Concertgebouw, a major project that Philips Records promises to deliver in the near future. Very soon, these musicians will also finish their journey through the fifteen Shostakovich symphonies for London Records, exploratory performances so moving and so intensely musical that many people have upgraded their opinions of the composer's once maligned and misunderstood scores. At these concerts, the orchestra played the rarely heard Symphony No. 6, just released by London with the Eleventh (411 939-1). Heard both live and on discs, the music makes such a powerful impact that one wonders why conductors and orchestras still neglect this provocative and exciting score.

These were the three high points, although the other performances were only marginally less impressive. It could be that the Concertgebouw considers itself rather too dignified to extract all the grace, lightness, and charm of the Bizet Symphony in C. Then, too, the fine lacework and rhythmic intricacies of Debussy's *Jeux* did not register with maximum clarity (a bit of a disappointment compared with the orchestra's astonishing recording on Philips 9500 674, which dates back to 1980). Possibly, too, Haydn's Symphony No. 88 was a trifle stuffy and Schumann's Second Symphony lacked some of the vibrant intensity that other conductors and orchestras have brought to this fevered music. I refuse to pick further nits. Haitink and the Concertgebouw played three memorable concerts, and I doubt very much that any orchestra this season will reach a higher level of artistic achievement. ■

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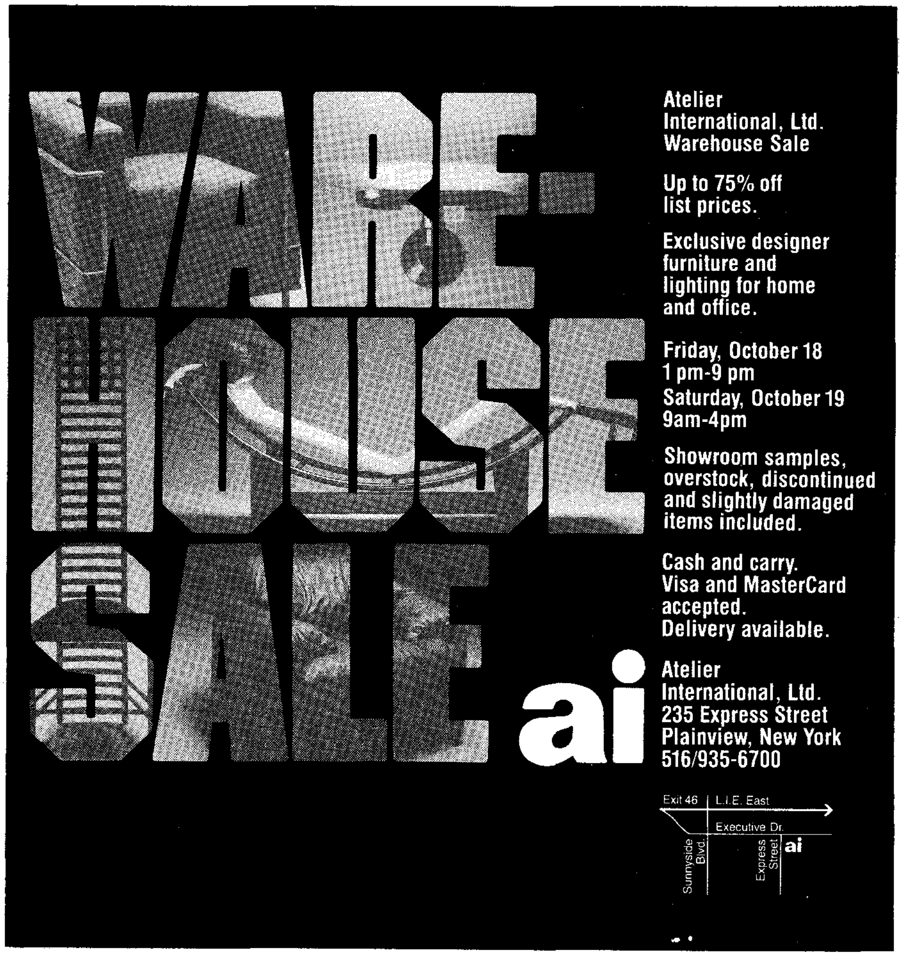

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LITTLE SHOP OF HORRORS

"...Pina Bausch's material seems to be spewed forth, unedited, from the analyst's couch; the *Triadic Ballet* is a feast for the eyes..."

COSTUME DRAMA: *Oskar Schlemmer's audacious designs for the* Triadic Ballet.

SMALL CHILDREN, AS WE KNOW, READILY shed the thin veneer of civilization that we so painstakingly apply to them. Now the **Pina Bausch Tanztheater Wuppertal** has made this sort of primal behavior available to adults: The performers indulge; the audience indulges vicariously. The evening-length *Arien,* with which the company opened its three-week season at the Brooklyn Academy of Music, is performed in several inches of water—a long wallow in an amniotic bath—with the dancers demonstrating such infantile pleasures as smearing the face with gooey substances and letting loose with unbridled bouts of screaming.

As far as I can tell, the good old-fashioned theatrical values, structure and significance, are largely absent from the piece. It seems to be a discontinuous stream of unpleasant events—most of them stretched to indefensible length—vaguely having to do with self-loathing and a hostile, often violent disgust with others. The vignettes loom and fade, juxtaposing frenzied agitation with morbid calm; it's a steadily alternating current of orgy and funeral.

Apart from its messy dampness, *Arien* will be remembered for a couple of recurring images: that of a life-size hippopotamus (burly guys inside a rubber-coated hide) inserting itself complacently into human affairs, and that of a very tall man strolling along, holding a very short woman clamped to him, their lips glued in an implacable kiss, her feet dangling in the air. The most substantial set pieces in the proceedings are a formal dinner party that disintegrates into an enactment of the livelier deadly sins (perhaps because of the hostess's rather enchanting yen for the hippo) and a sequence in which men adorn women until their passive mannequins are entirely ludicrous, which I took to be a satirical bit of social comment on fashion designers and hairdressers.

If this report doesn't already sound like a compendium of Bausch shticks, I hasten to add that *Arien* also offers the choreographer's customary plaintive references to childhood innocence in bits of remembered songs and games; the usual excessive amount of dressing, undressing, and coyly shielded nudity; the familiar babble in a multitude of languages—all this punctuated by contemptuous leers at the audience.

Much of the above can also be said for *Kontakthof,* which constituted the second program. This three-hour work, however, has a sharper focus—the war between the sexes. Here, via the same easy-out system of vignettes and obsessive, recurrent images, we get the two camps primping for each other, luring each other on, then behaving as nastily as possible during the inevitable consequences. One passage, for instance, consists of couple after couple coming forward and inflicting tiny acts of torture and, specifically, sexual sadism on each other, the victim receiving them expressionlessly while the balance of the cast—voyeurs all—applauds.

Sexual desire, in and of itself, is made to look dirty and despicable: At one time or another, all of the women are seen as whores; the men as furtive, slimy beasts in business suits, or gang rapists. Bausch's single-mindedly grim view of male-female relationships is remarkable; not a ray of romance or humor—or even of plain, earthy, athletic lust—pierces her world picture. Neither, to my mind, does she transform her material into anything like art. No doubt, much assiduous labor has gone into its making, but it *seems* to be spewed forth, unedited, from the analyst's couch.

On the opening night of the Bausch engagement, the performance was delayed one hour and 40 minutes. (The first shipment of water for *Arien,* hauled into our drought-ridden city from New Jersey, proved to be contaminated; it took a while to heat up the next batch to the dancers' requirements.) The audience, cooped up, standing for most of this time in the muggy lobby, endured its vigil with equanimity. As we know, New Yorkers are inured to inconvenience, discomfort, even abuse. I wonder if this might account, in small part, for Bausch's local popularity.

WHILE BAM'S "NEXT WAVE" SERIES launched an extended presentation of contemporary German dance-theater with the Bausch performances, the Joyce turned to an earlier expression of the German avant-garde with Gerhard Bohner's version of the **Triadic Ballet,** designed in 1922 by Oskar Schlemmer. Schlemmer, a painter who figured prominently in the work of the Bauhaus, envisioned a theatrical reform based on the

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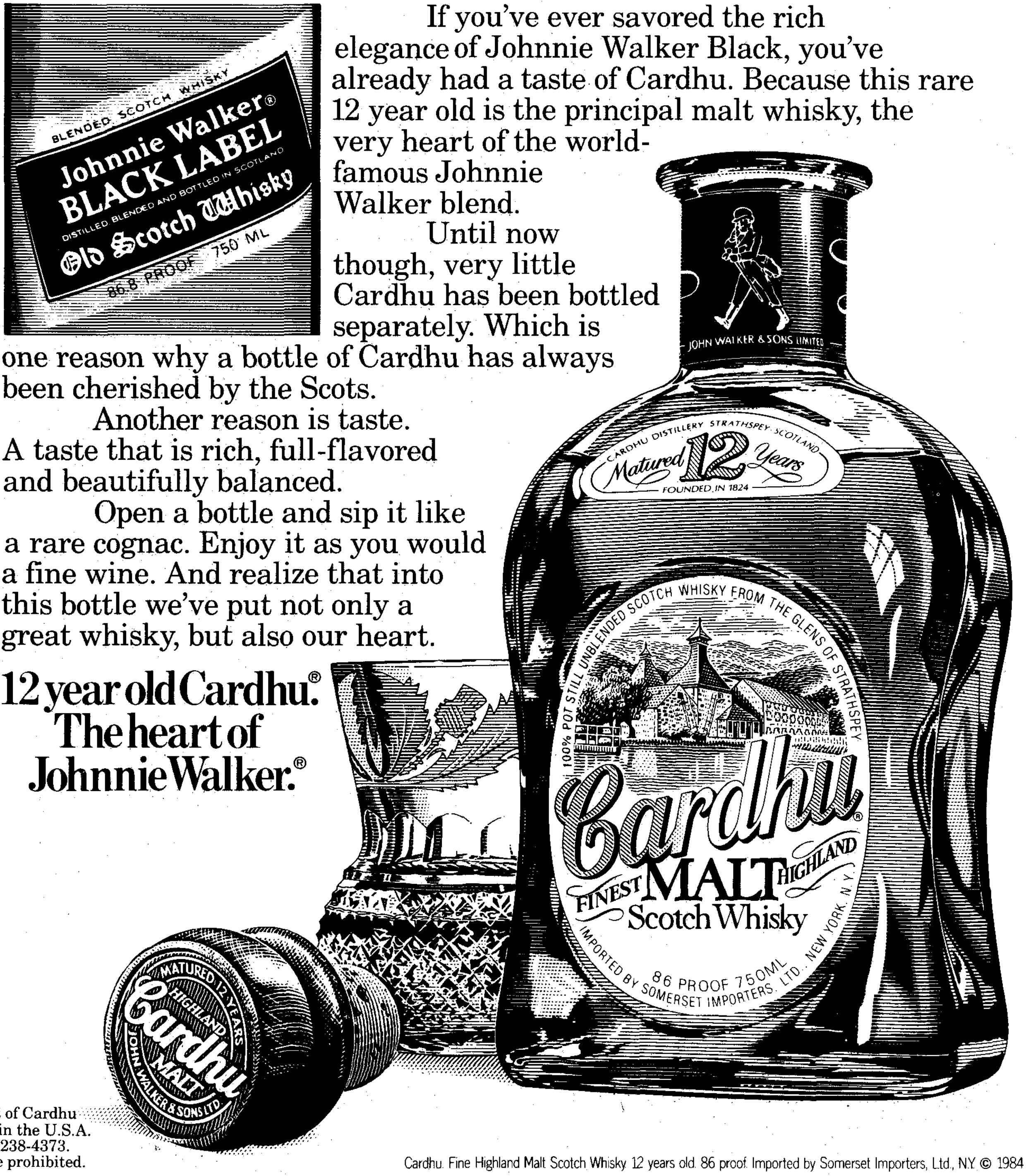
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abstract design of figures moving in space—pure geometry made palpable. His *Triadic Ballet* began with fanciful costumes whose shape essentially dictated the motion of the dancers encased in them. Thus, though the original choreography has been lost, the extensive information available about the costumes and about Schlemmer's intentions—a few naïve, most of them central to subsequent modern and postmodern innovations—permits Bohner to offer today's audience something of substance.

Students of art will be able to see vivid realizations of Schlemmer's proposals about body form and mechanics in the costumes. Again and again, they offer illustrations of the reduction, at once mechanical and poetic, that Schlemmer described in his 1915 diary: "The square of the ribcage, the circle of the belly, the cylinder of the neck... the circles of the... joints... the ornament that forms between the body and the outer world, symbolizing the former's relationship to the latter." Students of the dance will find, in the very restriction of movement and direction, fresh understanding of what it means to step, to turn, to commit oneself to a particular path.

Meanwhile, the layman is treated to a veritable feast for the eye. The traditional tutu was never far from Schlemmer's mind when he clothed his female dancer, but he conjured up dance skirts made of concentric colored rings—like those of a top, or of a giant Slinky whose trembling wires blur into a glistening streak when the lady spins, or of a rigid, blue-green spiral that seems to suck its wearer ever deeper into its center, as if she were caught in a vortex. All these audacious outfits come with complementary headdresses; it's no wonder the program hawker in the lobby was shouting, "Latest fashion tips."

Bohner himself is not a very imaginative choreographer. (The situation cries out for the Balanchine of *The Four Temperaments, Agon,* and *Episodes.*) Moreover, he is not helped by the score Hans-Joachim Hespos has prepared for the occasion. Schlemmer experimented first with a musical potpourri, then with a single piece by Hindemith; he apparently remained unsatisfied. The present music and the dance design tend to back each other up in doing the obvious. There are moments, though, when these problems fade away. In the last third of the piece, the spiral lady appears as a mysterious, incantatory figure; she is joined by two pole-wielding men whose bodies are bisected crown to crotch by enormous disks, like warriors literally become one with their shields. The proceedings remain deliberately simple, yet they evoke all kinds of identifications, relationships, and emotional reverberations—merely from the play of forms in space. ■

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BLACK AND WHITE LIES

"...The *Cosby* imitations are likable, but do they connect with reality? *MacGyver* is semi-trash that subverts the truth..."

IT IS SUNDAY NIGHT AT EIGHT O'CLOCK, and you are a major network trying to compete with Angela Lansbury on CBS and Steven Spielberg on NBC. You need something with suspense and flimflam, jazzy and yupscale, a sort of semi-trash, although without much sex because the children might be watching.

This is situational aesthetics. If you are ABC, you concoct **MacGyver,** a combination of the deadly and the wholesome, of the Green Berets and the Peace Corps, of *Rambo* and the Fonz. You market Richard Dean Anderson, who looks like every hero of a teen-exploitation spring-break-in-Fort-Lauderdale beer-on-the-beach movie, only leathered and dimpled and dirty-blond sincere. (Besides which, he spent five years as Dr. Jeff Webber on *General Hospital,* ABC's afternoon soap.) You put him in the rescue business, at the behest of a faceless military personage. (Semi-trash requires at least two totems.) And you send him to the Third World, where everybody is by definition infantile, emotionally and politically needy, just waiting around for a one-man Trilateral Commission.

The Third World is very important to *MacGyver.* This handsome and brilliant young man—who makes bombs out of cold capsules and rocket thrusters out of flare guns, who short-circuits nuclear missiles with paper clips and plugs acid leaks with chocolate bars—is always in Mexico or the Himalayas or Thailand. He do-goods out of town. He edifies his little brown and yellow brothers with his quiet honor and his diffident know-how. He is, as he changes history, *sensitive,* unlike, say, Lenin or Robespierre. He is a kind of ingenious vitamin.

When, the other Sunday night, MacGyver went to Burma, he was appalled by the poppy fields, where all the opium comes from, and the local condition of servitude, amounting to slavery, that the innocent peasant villagers had to endure. He managed in one hour to teach these villagers psychology, anthropology, and archaeology while looking for a canister of poison gas his American masters had misplaced in a jungle, through which he hacked, grinning like a Wheatie. He also fabricated an enormous Molotov cocktail out of bamboo stuffed with gunpowder and rice wine, between the usual snakes. (His many enemies, he observed, can't tell "an asp from a hole in the ground." These enemies wore fascistic uniforms, sunglasses, and orange turtlenecks, and looked surprisingly like our South Vietnamese allies before the fall of Saigon.) The slant-eyed kids all liked him, beneath their American baseball caps.

MacGyver, or Richard Dean Anderson, is likable enough as a killer Peace Corps man, and is obviously intended as a cartoon-hero, Dick Tracy with a sense of humor or Indiana Jones after group therapy, but isn't it time we stopped using the Third World as a Rorschach test for American manhood, a kind of Grenada? Why is it that the menacing helicopters—in *MacGyver* and in *Rambo*—always belong to the bad guys, when in fact these monstrous, whirring insects are an American invention? Are we looking at what any decent Freudian would call either displacement or projection? Semi-trash subverts, and intends to subvert, the nasty truth about ourselves: In the Third World, we are lost.

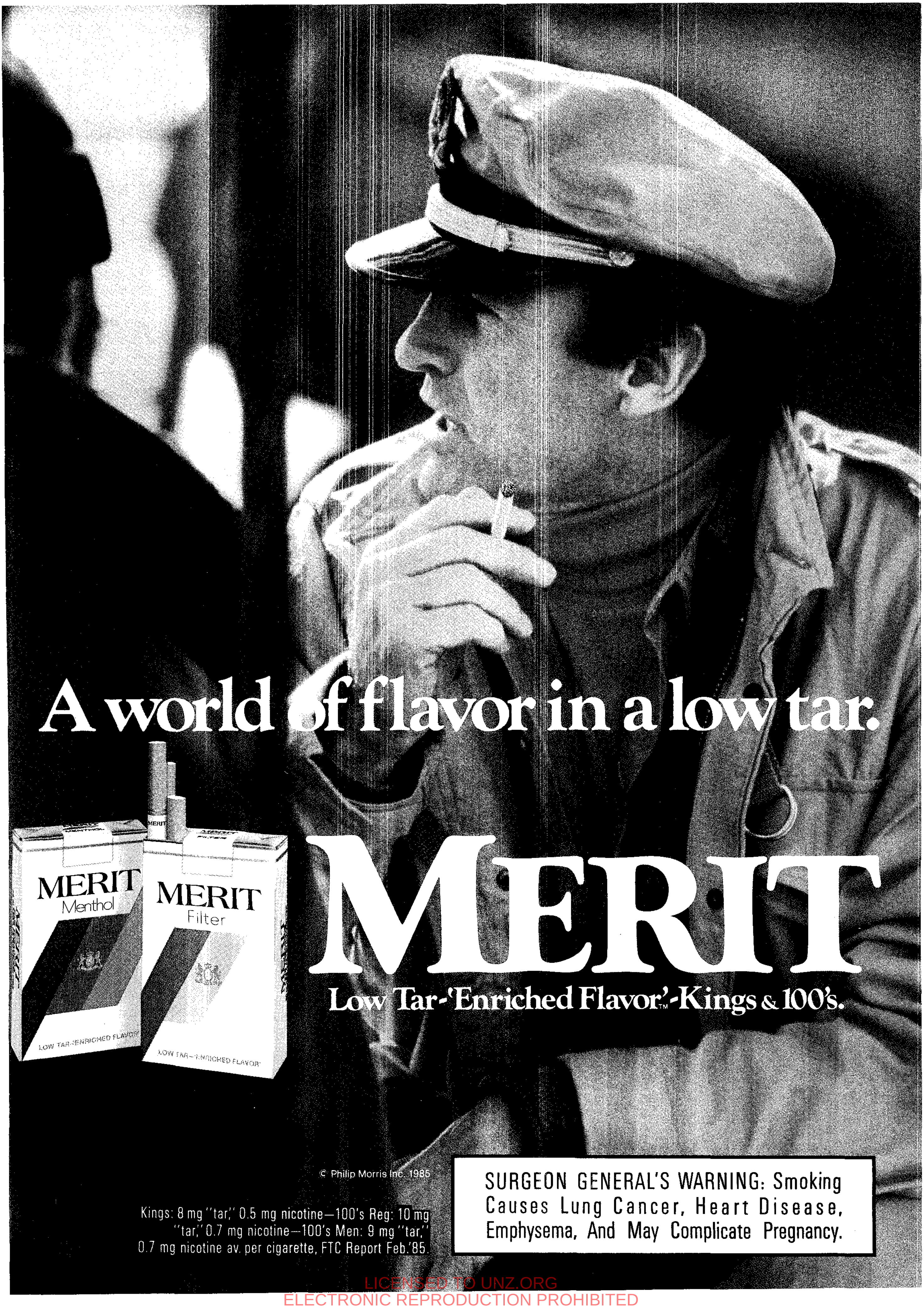
NO BLUES FOR MR. CHARLIE: *Flip Wilson and Gladys Knight of* Charlie & Company.

ABOUT THE *Cosby* CLONES: THAT BILL Cosby has made himself one of the most popular entertainers in America is strange enough. On his laugh track, the trains-of-thought run on time: prime-time monorail. Black families are just like yours and mine, only cuter. Everybody has a problem, but everybody also has a job—as a teacher or a lawyer or a doctor, in the middle of the class. There is no Eleanor Bumpurs or Michael Stewart; there isn't even a Farrakhan or Martin Luther King Jr.; there is merely Dagwood Bumstead.

But there is about Cosby a ferocity: The Philadelphia child in him has worked out his defenses; he will joke instead of kill, most of the time. The Cosby facsimiles—**Charlie & Company** (Wednesdays; 9 P.M.; CBS) and **227** (Saturdays; 9:30 P.M.; NBC)—merely pander. They are pandering to our nicest ideas about the melting pot—we all have the same children and the same problems—but there is no Third World problem that can't be handled by a benefit rock concert.

Charlie & Company brings back Flip Wilson as a Chicago sanitation worker, except that he's middle management in the Department of Roads and Highways, married to Gladys Knight, formerly of the Pips, who is supposed to teach school. Wilson has thickened since his nights as a (safe) variety-show host, doing

Photograph by Fortner.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DECORATOR PREVIEWS

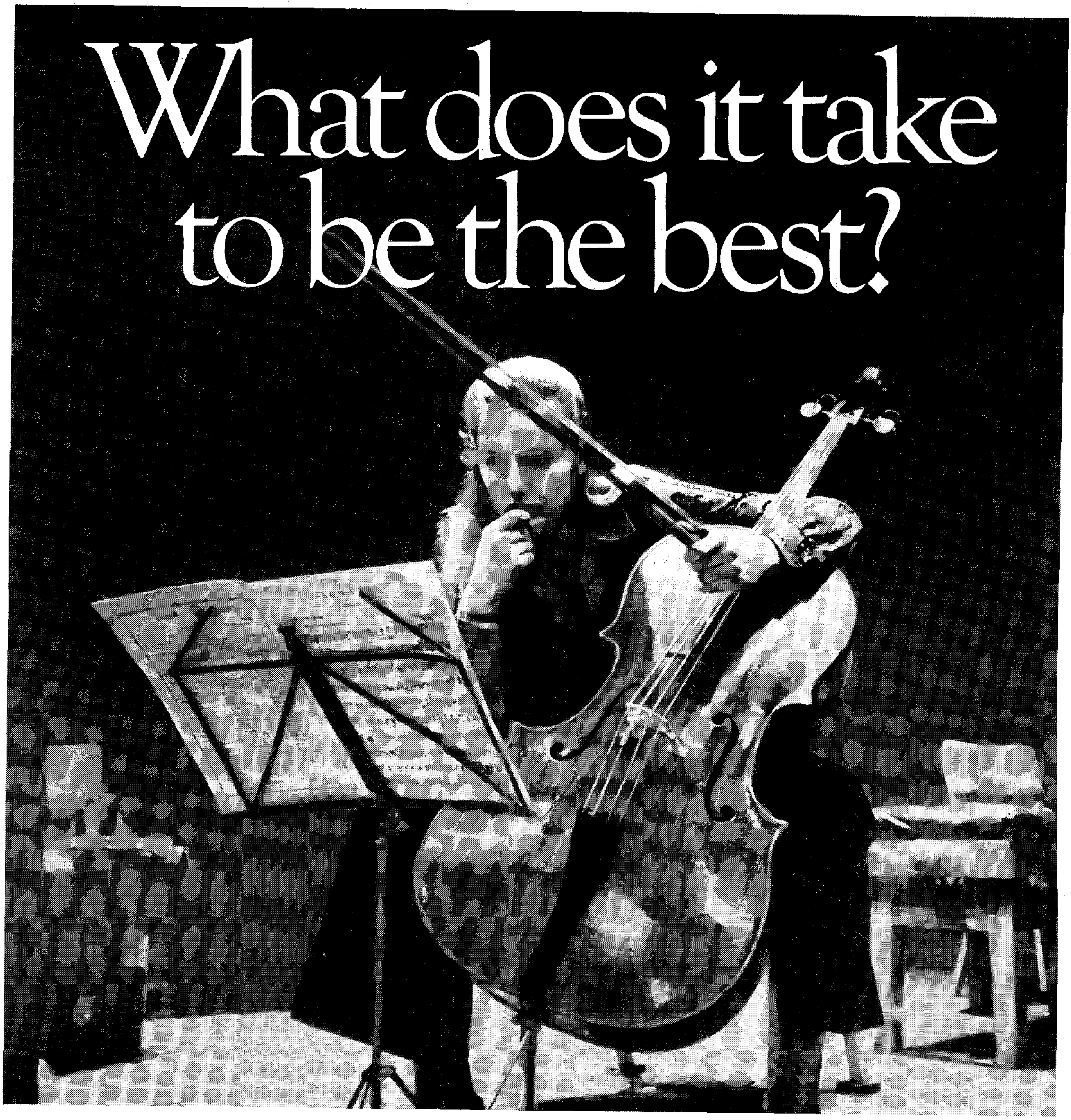
his Milton Berle drag. He wants to read the newspaper instead of going out on the town; he is a sort of pudge. Knight is, as Billy Crystal might say, marvelous, as she tries to explain why she won't quit her school in spite of vandals and violence. They think about money and nutrition and their children, in that order. There are jokes about eggplant and Don King. We might as well be watching *Barney Miller.*

227 is set on a brownstone stoop in Washington, D.C., where Marla Gibbs—who used to be the maid on *The Jeffersons*—tries to cope with sexpot Jackée Harry, accompliced by the redoubtable gossip Alaina Reed, and many children and a construction-worker husband, Hal Williams. These people worry about refrigerators, essay assignments at the local elementary school, family history, and teenage sex. These are worthy worries, but do we need any more black people in whiteface chewing the same old cud of respectability? I like Gladys Knight, and I like Marla Gibbs a lot, and I think Phylicia Ayers-Allen on the *Cosby* show is terrific, but do they connect with reality or are they wish fulfillments? And whose wish is being fulfilled? A whole First World culture insists that these women be likable and funny and super-competent. This is the sitcom as sedative.

Love on the Run (OCTOBER 21; 9 P.M.; NBC) is about a female lawyer (Stephanie Zimbalist of *Remington Steele*) and a male felon (Alec Baldwin of *Knots Landing*) who fall in love so that she can help him escape from prison and he can disappoint her by being insufficiently heroic on the outlaw road, somewhere in the Midwest and sometimes in Texas. Zimbalist as Diana Rockland has problems with her father and the bourgeoisie. Baldwin, clearly, belongs in a cell because he's incompetent at life.

As I recall, the newspaper story that must have inspired *Love on the Run* had to do with a liberal lawyer and a radical convict; this political dialectic has been omitted from the television movie. But there are some grace notes: Zimbalist, for instance, in a blond wig, desperate for romance and escape, but still the good little girl who can earn a living even as a waitress; and Baldwin, who *knows* that crime is a sort of romantic novel in his head, that his prison cell is his brain cell; and Howard Duff as Zimbalist's father, sounding very much like Harry Guardino, which reminds us that Harry Guardino is a Howard Duff rip-off.

"I guess what I want to be is somebody else—a regular person," says Baldwin, the born loser. This admission, from a second-rate Gary Gilmore about whom no Norman Mailer would ever write a novel, redeems the semi-trash. And Zimbalist proves that she can act anything with her fistlike feistiness. ■



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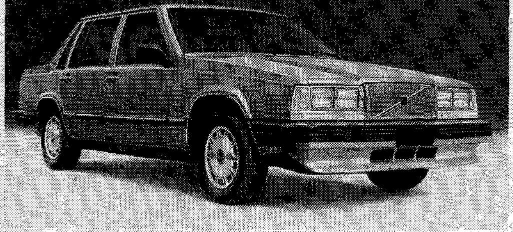

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Books/Rhoda Koenig

IN THE DARK CONTINENT

"...In powerful, musical prose, Baldwin has put flesh and faces to the platitudes of white liberals, illuminating the hidden life..."

The Price of the Ticket: Collected Nonfiction 1948–1985, *by James Baldwin. St. Martin's/Marek; 690 pages; $29.95.*

The Evidence of Things Not Seen, *by James Baldwin. Holt, Rinehart and Winston; 125 pages; $11.95.*

WHEN JAMES BALDWIN WAS EIGHTEEN, his father succumbed to the paranoia and hatred that had been eating him alive. "He had lived and died in an intolerable bitterness of spirit and it frightened me, as we drove him to the graveyard through those unquiet, ruined streets [there had been a race riot the day before], to see how powerful and overflowing this bitterness could be and to realize that this bitterness now was mine." The story of how Baldwin exchanged his father's dangerous legacy for a life of righteous anger and love is the theme of *The Price of the Ticket,* which includes *The Fire Next Time, No Name in the Street,* and *The Devil Finds Work.* Through Harlem, Paris, Hollywood, and the South, Baldwin traces his emotional and intellectual journey as a member of a race that, in his span of writing, has changed its name from Negro to black.

Baldwin's awareness of his rage at the white world began when he was working in a defense plant in New Jersey during World War II. He and a friend had gone to a movie called, of all things, *This Land Is Mine,* and had then been refused service at the American Diner.

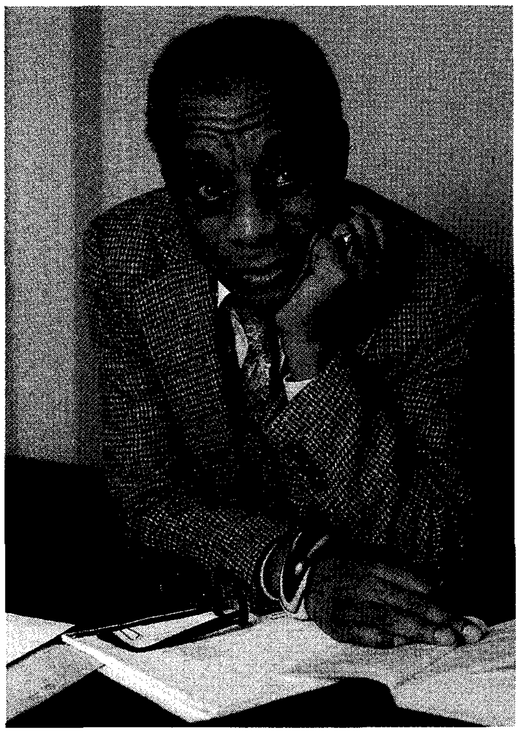
> I felt, like a physical sensation, a *click* at the nape of my neck as though some interior string connecting my head to my body had been cut.... I heard my friend call after me, but I ignored him.... I walked for perhaps a block or two until I came to an enormous, glittering, and fashionable restaurant in which I knew not even the intercession of the Virgin would cause me to be served. I pushed through the doors and took the first vacant seat I saw, at a table for two, and waited.

Baldwin came out of his trance to the sound of glass breaking—he had thrown a mug of water at the waitress who had told him, "We don't serve Negroes here"—and the sight of white men rushing at him; his friend hustled him away. "I could not get over two facts, both equally difficult for the imagination to grasp, and one was that I could have been murdered. But the other was that I had been ready to commit murder. I saw nothing very clearly but I did see this: that my life, my *real* life, was in danger, and not from anything other people might do but from the hatred I carried in my own heart."

Fifteen years later, covering the segregation protests in Montgomery, Alabama, he mistakenly walked into the white dining room of a restaurant:

> Everything abruptly froze into what, even at the moment, struck me as a kind of Marx Brothers parody of horror. Every white face turned to stone: the arrival of the messenger of death could not have had a more devastating effect than the appearance in the restaurant doorway of a small, unarmed, utterly astounded black man.... The spell was broken by one of those women, produced, I hope, only in the South, with a face like a rusty hatchet, and eyes like two rusty nails—nails left over from the Crucifixion.

She threw the unwanted visitor out, and a man kindly directed him to the colored entrance. "I saved my honor, hopefully, by reflecting, *Well, this is what you came here for. Hit it.*"



BALDWIN: *Bearing witness in the North and South.*

In reports like these (published in 1955 and 1972, respectively), Baldwin put flesh and faces to the platitudes that white liberals lived by; he caught and held them with his powerful, musical prose; and he scourged them for their arrogant benevolence. (He still does: "Those people who have opted for being white," he writes in the introduction, "congratulate themselves on their generous ability to return to the slave that freedom which they never had any right to endanger, much less take away.")

The theme of how the black man lives and how he and the white man perceive each other winds its way through several topics: Baldwin visits Ingmar Bergman and Norman Mailer (whose knowledge-through-sex theory he cuts dead with "The people I had been raised among had orgasms all the time, and still chopped each other up with razors on Saturday nights"); he looks at the image of black people in films ("The weary melancholy underlying *Lawrence of Arabia* stems from the stupefying apprehension that, whereas England may have been doomed to civilize the world, no power under earth can civilize England"); and he tells us an unforgettable anecdote of the celebrity being reminded where he came from. (After Martin Luther King Jr.'s funeral, he told a reporter that he would never again be able to wear the suit he had worn that day. The man who had been his best friend 30 years before called up to say he had read the paper and remembered "he was just my size.")

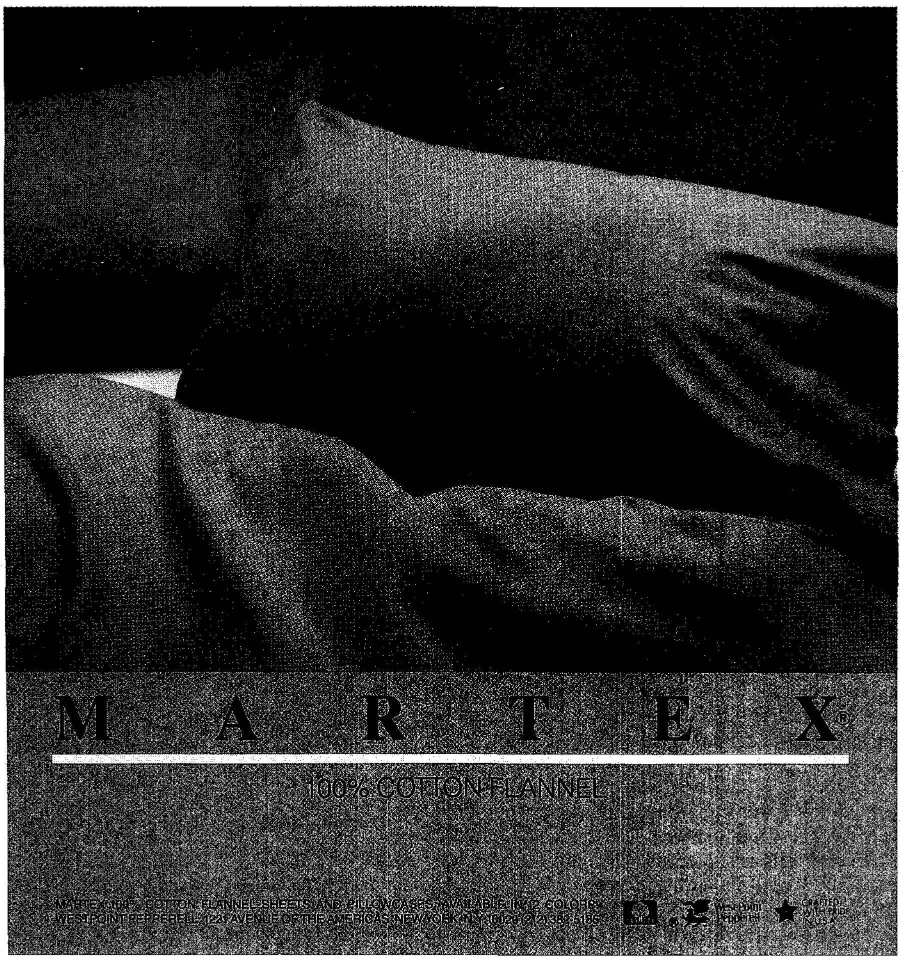
In such a long collection, there is, inevitably, a good deal of repetition. (*The Evidence of Things Not Seen,* a rather thin essay on the Atlanta child murders, contains no ideas or arguments that can't be found in the anthology.) There are physical flaws here, too; the page numbers are often in two sizes, or have one digit out of alignment, and the book is littered with typos.

Baldwin's message—a good deal less simple than it sounds—is that the two races must know and love each other, not out of any duty to an abstract morality but for their own salvation: "People who cling to their delusions find it difficult, if not impossible, to learn anything worth learning; a people under the necessity of creating themselves must examine every-

Photograph ©1985 by Thomas Victor.

thing, and soak up learning the way the roots of a tree soak up water. A people still held in bondage must believe that *Ye shall know the truth, and the truth shall make ye free.*" That is Baldwin's favorite maxim, which, with its inevitable companion, he adheres to, even in circumstances that make him sound improbably high-minded. Groped by one of the most powerful men in a southern state, he can write, "When the man grabbed my cock... I watched his eyes, thinking, with great sorrow, *The unexamined life is not worth living.*" His tenacity to this idea is both impressive and heartbreaking—for, though he defends it with great eloquence ("It is really quite impossible to be affirmative about anything which one refuses to question; one is doomed to remain inarticulate about anything which one hasn't, by an act of the imagination, made one's own"), he also knows that, for most people, terror, not love, is the companion of scrutiny; the refusal of the white to confront the reality of the black is merely part of his refusal to examine the lies and shifts closer to home. In such straits, all the honest man can do is continue to bear witness, as Baldwin has done so brilliantly for so long, illuminating the hidden lives of so many on our dark and dangerous continent.

In brief: LIKE THE DEFTEST OF *couturières,* Muriel Spark fashions her spare and elegant fictions from the finest material, tucking in all sorts of subtle and surprising details. **The Stories of Muriel Spark** (E. P. Dutton; 314 pages; $18.95) isn't up to the level of her best novels but contains several of the witty, eccentric stories that only she could have written. "The Portobello Road" is narrated by a ghost who likes to visit the antiques stalls there ("I hear the tinkling tills, I hear the jangle of loose change and tongues and children wanting to hold and have"), and one Saturday runs into her murderer. In one story, a little girl's mother is perplexed when her child starts dancing at the news that five dogs have been hanged; in another, people arrive to colonize Hampstead from the more refined civilization of the moon.... **Love Lessons** (Little, Brown; 204 pages; $14.95) is Joan Wyndham's exhilarating diary of Becoming a Woman during the London blitz. ("What a life," I said, "never knowing if you're going to be bombed or seduced from one moment to the next!") Joan starts out as a terribly sensitive schoolgirl ("I was pleased to find someone else who frequently wishes they were dead") but is soon in the thick of life, mixing with colorful, if lousy, artists ("It's not surprising number 34 was hit; if any three things called for a bomb on them they were Leonard's painting, Prudey's novel and Rupert's poems"), and restoring an unsuccessful rapist with tea. It's a sweet, jolly, and utterly honest book. ■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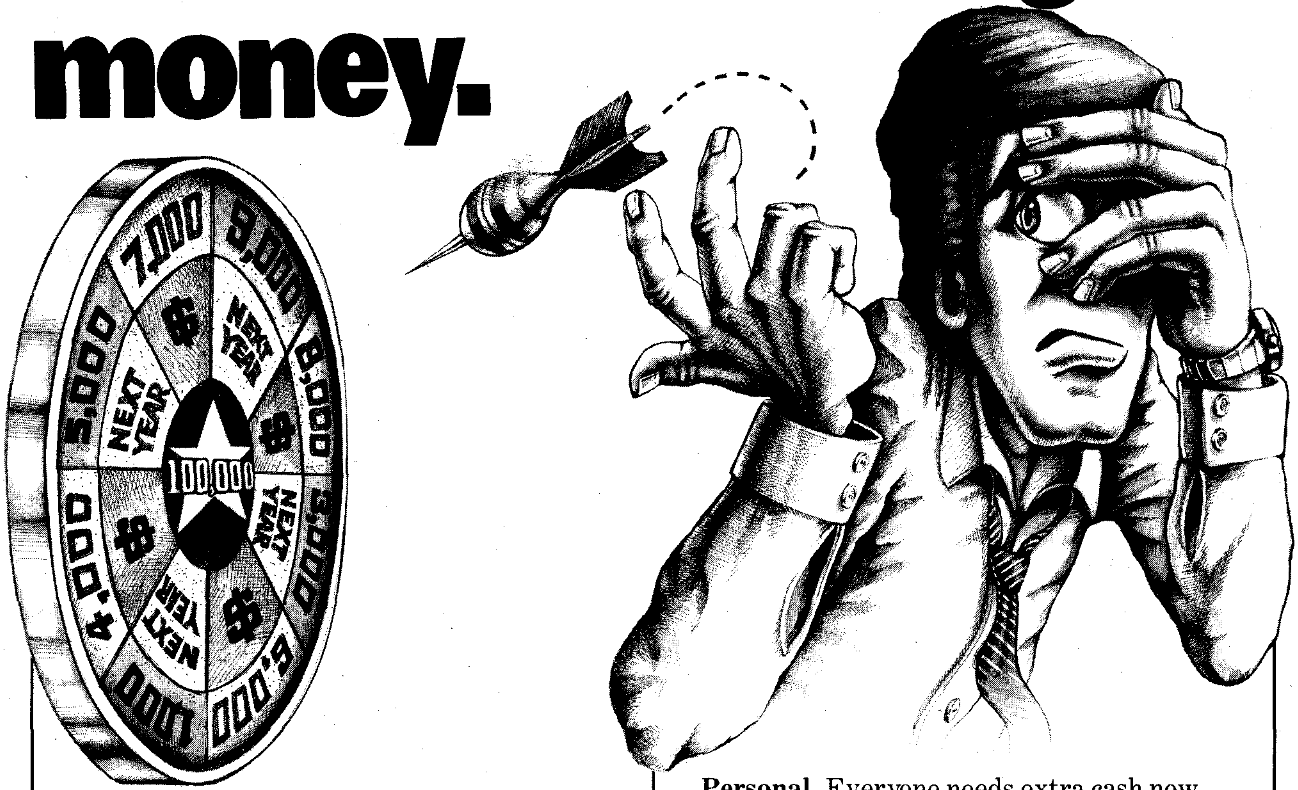

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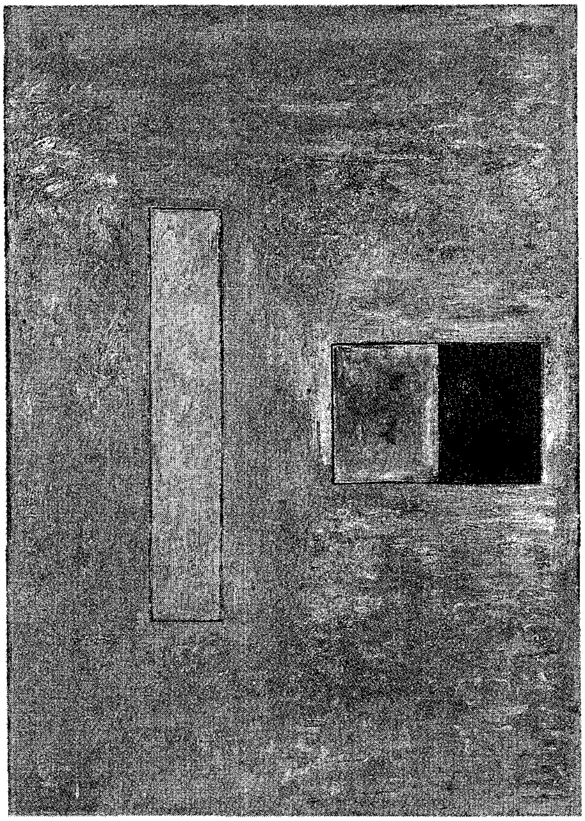
FANCY GEOMETRY

"...The Riklis collection makes MOMA's geometric-art show an amusing tour through our century's ascetic yearnings..."

MESHULAM RIKLIS, WHO PRESUMABLY doesn't need art now that he's got Pia Zadora, has released his first love with admirable tact. Out of the more than 1,000 paintings, drawings, and constructions acquired by Riklis and his curator, Celia Ascher, for Rapid-American's subsidiary, the McCrory Corporation, first choice went to the Museum of Modern Art. Such gifts are rarely sexy, but they provide steady transfusions that guarantee the health of a museum. This one is flashier because of its size and quality, and because its topic—geometric abstraction from Cubism to the present—nestles near the heart of modernism. Overnight, MOMA's collection has become one of the two or three greatest in the world.

When Cubism shattered the visual world to splinters, geometry was discovered looming in the ruins. Accessible not through time and space but only in the concrete abstractions of art and mathematics, geometry offered artists a utopian perfection of form without the slightest trace of worldliness. Most of us absorbed utopian modernism with our morning Wheaties, but even so, the scope of the impulse, as described in MOMA's **"Contrasts of Form: Geometric Abstract Art 1910–1980,"** is unnervingly broad, from the sighing harmonics of Kasimir Malevich's floating white-on-white squares to the earthy, inscrutable elegance of Jake Berthot's *Yellow Bar With Red,* of 1977.

MOMA has mingled its 249 new arrivals with key works it already had. The Riklis collection, which is often giddily idiosyncratic, has filled in important holes—especially in Russian Constructivism—and has made "Contrasts of Form" into an unfailingly amusing tour through the twentieth century's ascetic yearnings. The show is most entertaining if you refuse to read labels and are left to guess who's Russian, Dutch, or German strictly on grounds of style. The answers aren't as easy as you might think; geometric art itself is nearly as immutable as its subject. The Modern gives us a brief prelude with Cubism—for instance, Olga Rozanova's tumbling 1913 cityscape of cascading smokestacks and careening wheels, which has a rough vitality that wouldn't be out of place on the Lower East Side now. After this introduction, Malevich shows up to describe Cubism's evolution into Suprematism, through diagrams of the human body (and pictures of industrial civilization) dissolving first into fractured planes, then into serenely simple lines and planes.



PRIMARY ART: *Jake Berthot's* Yellow Bar With Red, *1977.*

Collection of the Museum of Modern Art.

From then on, anything goes. Associate curator Magdalena Dabrowski, who collaborated with the director of the department of drawings, John Elderfield, writes that the emergence of Constructivism in Russia was meant "to transform the consciousness of society, to promote a new understanding of the notion of a work of art and the role that art ought to play within society." This utopian impulse—felt also in Europe and later in America, fostered in the Bauhaus and in such movements as de Stijl—is responsible, according to the show's organizers, for everything from the glowing sunset color bars of Paul Klee's *Fire in the Evening* to Frank Stella's pin-striped "black paintings" and the materialistic mysticism of Robert Ryman's white paint combed onto bare cotton.

Well, yes and no. As Elderfield notes, there have been other things on painters' minds in the past 20 or 30 years to diminish the force of purist geometry. The tendency among some MOMA curators and extra-MOMA academics has been to convert twentieth-century art, by sleight of hand, into little else than a vehicle for Constructivism and its variations. Those of us jaded by their unrelenting efforts should try to see this show, which should restore some of the delight that has been lost along the way. (11 West 53rd Street; through January 7.)

UTOPIAN RECONSTRUCTION GOT another assist from Riklis and Ascher when they brought to the Joyce Theater a German production of Oskar Schlemmer's **Triadic Ballet** of 1922. Schlemmer, a Bauhaus professor who is in MOMA's show with, among other things, a painting of women ascending a staircase *en pointe,* decided to bring his drawings to life to express his *Gesamtkunst* belief that only modern artists in search of "primordial impulses" could correct the "bankruptcy brought on by excessive refinement" in the ballet and other arts.

As performed by dancers from Berlin's Akademie der Künste, the "ballet" included more "pointy movement" (in one observer's phrase) than Schlemmer the modernist probably would have liked. For him, the costumes came first, then the music, then the movement; his characters were supposed to roll and totter about the stage in patterns dictated by the forms of their costumes.

Faithful recapitulations of modernist performances are almost impossible. For one thing, Schlemmer's cast (which included himself) sometimes had no more than an hour of rehearsal before the untested lights went on and the curtain went up. Fortunately, the costumes still exist, in Stuttgart. Re-created for this performance, they were strange and fabulous: two armless men with bronze beach-ball chests and conical legs of white elastic cord, tapering to points at the feet; a woman whose tutu and headdress, of coiled nickel wire, whipped around her body like a Slinky in a whirlwind; a figure with a teardrop hip and menacing weapons where his hands should have been. Schlemmer's ingenuousness is a charming period piece even though his "ballet" is baby food (as one could have guessed from his priorities). His argument, however, endures into the performance art of the 1980s.

IF SOMEONE COULD FINALLY STATE THE purpose of the Guggenheim's **"New Horizons in American Art"** series, perhaps its problems could also get a name. The focus of the fourth show falls not at the horizon but at the end of the curator's nose. Lisa Dennison, making her curatorial debut the rough way, went through part of her training at the Fogg Art Museum at Harvard and is still sheltered by an academic's innocence about contemporary art. How else to explain why the nine artists she chose are, for the most part, echoes of the New York scene and not important contributors to it?

Past shows in the series have lifted artists wholesale out of other parts of the country. That tactic couldn't work, because New York is still the gravitational center. Dennison, this time, has looked to the local galleries for artists whose careers haven't yet taken off. This tactic could have worked: At least it recognizes that "New Horizons" shows must first please a New York audience before playing in Topeka. Artists who haven't been seen in the kind of depth (and with the quality of recognition) a museum show can provide are ripe for presentation to a city eager for them.

Only one artist at the Guggenheim fits the prescription: Mark Innerst, who pops up, one provocative painting at a time, in group shows from Gubbio, Italy, to the Museum of Modern Art, where he was lost in the crush of Kynaston McShine's "International Survey" last year. Dennison's eight other choices are perfectly competent and sometimes slightly more so. Mark Kloth "draws" with raw industrial materials in room-size installations; Joan Nelson mixes wax with paint in her no-man's-landscapes of featureless existential walls emptying into vacant space. Both might have done better had the rest of the show been stronger. But everyone else looks manicured and bloodless. Tobi Kahn subverts the force of his mountainscapes by covering his pictures in transparent combed acrylic gel so they seem embalmed in Brylcreem.

Innerst rejuvenates you. His statement in the catalogue declares his belief that, in an age of technological overkill, "a well-considered painting on a single support seems as clear and unfettered an expression as a person could hope for." And that's what he gives. Innerst is a kind of classicist. His landscapes bloom within heavy frames; like Neil Jenney, he wants to encourage illusion and its fellow traveler, mystery. Modern civilization becomes a haunting Turneresque vision seen through the dark lens of modern dissatisfactions. Skies billow with seductively beautiful but strangely ominous clouds touched by acrid reds and luminous blues. Ghoulish subjects attract him: a catacomb boneyard soaked in blue light; the sinking of the *Titanic;* an eerie *View of Algiers From New Orleans.*

The optimism of the Bauhaus is out of place at century's end; we have seen the future, and it is us. Technology is a monkey's paw that solves some problems and creates other nightmares. Our relationship to the natural world is surreal and cinematic—filtered through our mediated perceptions; reduced to farce by our contempt for the environment. Innerst knows that to present natural beauty without irony is to be in violation of one's times. His simple wish to paint a picture is not simple at all; it requires a tough stance against modernist cliché and a rigorous belief in the need for retreat. (Fifth Avenue at 89th Street; through November 3.) ■

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"...*Hail Mary* is a celebration of the blessedness of life on earth; it's one of the most tenderly religious movies ever made..."

LIKE THE VIRGIN: *Myriem Roussel in Jean-Luc Godard's movie.*

LET'S GET THE OBVIOUS PART OUT OF THE way fast: Jean-Luc Godard's **Hail Mary** (*Je Vous Salue Marie*), which has been attacked as blasphemous by a good part of the Catholic hierarchy, including Pope John Paul II and Cardinal O'Connor, seems to me one of the most radiant and tenderly religious movies ever made. Godard has produced a modern-day version of the Incarnation and Virgin Birth: Marie (Myriem Roussel), a beautiful but otherwise unremarkable Swiss girl—she's glum, and addicted to basketball—becomes pregnant without losing her virginity; her boyfriend, a dour taxi driver named Joseph (Thierry Rode), is baffled and enraged but agrees to marry her. Marie then accepts her fate in a kind of embittered ecstasy—she becomes pure soulfulness, submitting to God's mastery—while Joseph never quite understands what's going on. The child is born—a normal-looking little boy. In a postlude, set a few years later, Marie, pregnant again, has become an ordinary sensual woman, and Joseph is still out of it. "I am He who is," their son announces one day. "Quit clowning," Joseph says, ordering him into the car. But the boy skips off into the fields to play with the little children he has gathered around him, saying he has to do his Father's business.

Is it a joke? Well, there are funny moments, such as when a tough-looking character, the equivalent of the angel Gabriel, shows up at the gas station where Marie's father works (she hangs out there) and informs Marie that she's pregnant—a brusque, helter-skelter Annunciation if ever there was one. And later, this same tough guy slaps Joseph around and tells him to take care of his woman and stop complaining. But despite such sportive parallels with the Gospels, *Hail Mary* is hardly a burlesque; the jokes might be considered part of the friction that gathers—a kind of nervous excitement—when Modernism pays homage to Sacred Mystery. And if *Hail Mary* blasphemes, it does so only on the surface, and only in the literal, institutional sense. When asked, at a New York Film Festival press conference, the reasons for the Church's opposition, Godard would say only, "I guess they think they hold copyright on that story"—perhaps the gentlest way an artist could assert his own right to seize hold of any subject he pleases.

In a couple of his recent movies (*Passion* and *First Name: Carmen*), Godard has been working toward a surprisingly elevated, even super-earthly style, in which moments of anguish and love, clarified and enlarged by climactic passages of music (Bach, Beethoven, Dvořák), strain for a distant and vague consummation. Some of us who loved his work were made uneasy by this reaching for the ineffable; a beatific mood seemed almost ludicrously inappropriate for Godard, a director who had always been instinctively, fervently contemporary. His first attempt in this style, *Passion*, a kind of museum-lecture apotheosis of art, I thought suffocating and opaque. But *Carmen* was something else again. A violent lunge at the carnal mysteries, it had a searing bitterness; it made you feel as if you had passed your hands through fire.

Now, in *Hail Mary*, the mood has expanded and crystallized. Still a contemporary man, Godard creates a banal modern couple, but a couple touched by the divine; the way Godard uses banality, it isn't ironic or sour or deflationary, but merely the ground, the necessary ground, from which transcendence springs. As the baffled, loutish Joseph reaches, and then reaches again, for Marie's naked belly, he accepts the presence of the divine without comprehending it. And the rest of the movie says that the divine is present in every living thing. *Hail Mary* is a celebration of the blessedness of life on earth—the kind of celebration that has been performed a hundred times in painting and music but so rarely in movies.

Yet the movies are uniquely equipped to embrace what is transcendent in the material world. Cinematography (and, of course, still photography too) allows us to see the essence of a rock or a table or a man so clearly, with such sharply defined contours, that we feel we are perceiving its soul—whatever it is that makes it one thing and not another. That kind of perception—and not, say, mere religiosity, with shiny-faced nuns and Gregorian chants—is the cinema's unique way of achieving the sacred and of worshiping what is holy on earth.

So! Godard, formerly the preeminent man of the city, the Parisian director *par excellence*, has now discovered the natural world with the intensity of a lover seized by passion in middle age. In fleeting, explosive fragments—flashes of imagery and music gathered together in rhythmic bursts—he celebrates earth,

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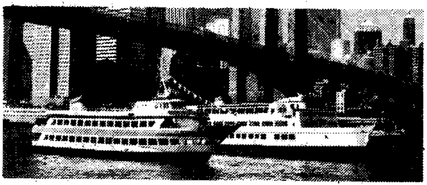

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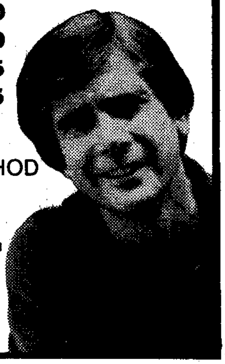

"...*When Father Was Away* is a marvelous earthy comedy, full of unruly life..."

air, sun, moon, flowers, animals. Normally, I hate anything that breaks the flow of narrative, but Godard's interruptions are so exquisitely photographed and powerfully edited that they arrive as shocks of pure elation. Perhaps only this archmodernist, who has passed through so many despairing moods, could risk corniness so brazenly. Unlike younger men, he's not afraid to use the camera in a frankly adoring style.

What he reveres most is Marie's naked body. The young actress Myriem Roussel has a serious and placid face, with long hair hanging straight down in the style of gloomy, beautiful girls all over the world. But she's also tall and willowy, with touchingly thin arms and shoulders and a gorgeously supple elongated waist—her true glory. Godard approaches this body, and especially the gleaming belly, with tenderness and awe; he becomes the eternal male worshiper before the mystery of conception. Over and over, in one way or another, he poses the question, Does the body have a soul, or does the soul have a body? The first is the orthodox Christian idea—the soul is what makes the body divine. But Godard takes the modern, erotic view: Marie's flesh is holy; her body, in its perfection, has a soul. Yet soulfulness also becomes a struggle for her, something she must achieve. Writhing on her bed, she strokes herself, suffers, and consecrates her body to God. Her act of self-abnegation is profoundly sexual, and perhaps this tormenting ambiguity—the mixing of the sacred and the erotic—is what upsets people in the Church. My own feeling is that such moments come close to lewdness but pass triumphantly beyond it.

Joseph, excluded, may feel like a fool and a victim, but when he reaches, uncomprehendingly, to touch Marie, he's not all that different from any other man with a pregnant woman before him. Even a man assured of paternity feels mostly excluded from conception: From the male point of view, every pregnancy has something miraculous and unfathomable about it. Godard has blasphemed only in that he has made the Virgin Birth a metaphor for the mystery that haunts us all.

Hail Mary, it turns out, is a true companion piece to *Carmen.* In both films, hapless men are confounded and shut out by women—by a woman's sexual choice in the earlier film, and by motherhood here. And both films, of course, are rapt glorifications of women. Inevitably, someone will object that Godard, by reconsecrating the old carnal and reproductive mysteries, has simply delivered the latest version of the woman as Other—the cliché that has kept women in prison for centuries. But can beauty and power in art be dismissed as easily as that? Of those people claiming to understand women better than Godard does, few have come close to seeing them with this kind of jolting force. (The unrelated short preceding the picture, *The Book of Mary,* is an intense study of a young girl suffering through her parents' divorce. Directed by Godard's associate, Anne Marie Miéville.)

When Father Was Away on Business, which won the Golden Palm at Cannes this year, is a marvelous movie. The young Yugoslav director Emir Kusturica has a talent for earthy comedy without false heartiness; for life spilling over into every corner, everything loose and easy, without indiscipline; for family partings and reunions and squabbles without sentimentality; for poetry without preciousness and lyricism without sunsets. The palette is so rich, the love of physicality so unembarrassed and funny that you may be reminded of De Sica or the Taviani brothers.

The movie is set in the period 1950–52, a time of desperate confusion. Having broken with Stalin in 1948, Tito had made Yugoslavia something of an outlaw among the Communist nations, yet the country was still adhering to an orthodoxy—if only someone could define what it was. Too much anti-Stalinism was an indiscretion, too little a disaster. The hero, Mesha (Miki Manojlovic), a minor party official and full-time philanderer, is sent to a labor camp for idly criticizing a cartoon in the party newspaper. He is the victim of a scheming brother-in-law who wants to steal his girlfriend. Mesha remains bewildered—a loving, weak, irresistibly appealing man—and the meaning of the movie appears to be that Yugoslavs are too full of unruly life for these absurd strictures. This might be little more than a self-approving myth, but it's a joyous one.

Everything is seen through the eyes of Mesha's younger son, Malik, a round-faced six-year-old who goes on epic sleepwalking jaunts, hands extended, and who manages to interpose himself between mother and father on the one night they spend together in bed during the two years of Mesha's punishment. The movie has a tart, rueful, full-bodied savor—European humanism without apology—and a profoundly anti-tragic quality. The one character who messes up her life tries to commit suicide by tying an overhead toilet chain to her neck and succeeds only in flushing the toilet. Life will go on, Mesha will go on philandering, and Yugoslavia will somehow muddle through. ■

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RED ALERT

"*. . .Petits châteaux*—that is, château-bottled Bordeaux under $8—are among the most attractive values in red wines today. . ."

BORDEAUX BOUNTY: *There are probably more than 300* petits châteaux *now available here.*

FIVE OF THE SIX BORDEAUX VINTAGES from 1978 to 1983 are rated very good to excellent—the exception is 1980—and several were abundant as well. As a result, an enormous quantity and variety of red Bordeaux is now available here, much of it at moderate prices. Of course, the 50 or 60 best-known châteaux, which are called *crus classés*, or classed growths (*cru*, château, and vineyard are synonymous in Bordeaux), have become expensive, especially in the widely acclaimed 1982 vintage. But there are a great many château-bottled wines to be found at $4 to $8 as well—they are usually referred to as *petits châteaux*—and the best of these are among the most attractive current values in red wines.

Whatever its price, red Bordeaux is likely to display the basic style of the region—dry, with a tannic backbone and the brisk, well-defined taste that sets it apart from the many reds that are bland and neutral, or full-bodied but clumsy and unbalanced. Wines are made throughout the world from the principal Bordeaux grape varieties—Cabernet Sauvignon, Merlot, and Cabernet Franc—but few combine character and definition with restraint and elegance as well as a soundly made Bordeaux. California Cabernet Sauvignons, to make the obvious comparison, are usually richer, riper, and more powerful, but they are often headier as well, and perhaps more tiring to drink throughout a meal. And, of course, very few are available at $5 or $6, as are so many Bordeaux.

In Bordeaux itself, the term *petit château* refers to a wine from one of the less distinguished appellations of origin, such as Bordeaux Supérieur, Côtes de Bourg, or Côtes de Blaye. Even moderately priced wines from St.-Emilion, Graves, and the Médoc can claim a higher pedigree; in fact, some of the St.-Emilions are labeled *grand cru*, and a number of Médocs are officially described as *crus bourgeois*, a category just below the classed growths.

As used in this country, however, the term *petit château* (often spelled *petite château* by retailers who, perhaps, arrived in the wine business by way of Seventh Avenue) has more to do with price than with the size or official ranking of a vineyard or the quality of its wines.

As it applies to the selections discussed below, I have arbitrarily defined a *petit château* as any château-bottled red Bordeaux selling for no more than $8, including normal markup. (Since Bordeaux prices are particularly competitive, it's possible to find most of these wines for 20 or 30 percent less than the prices listed here, which makes the best of them very good values indeed.)

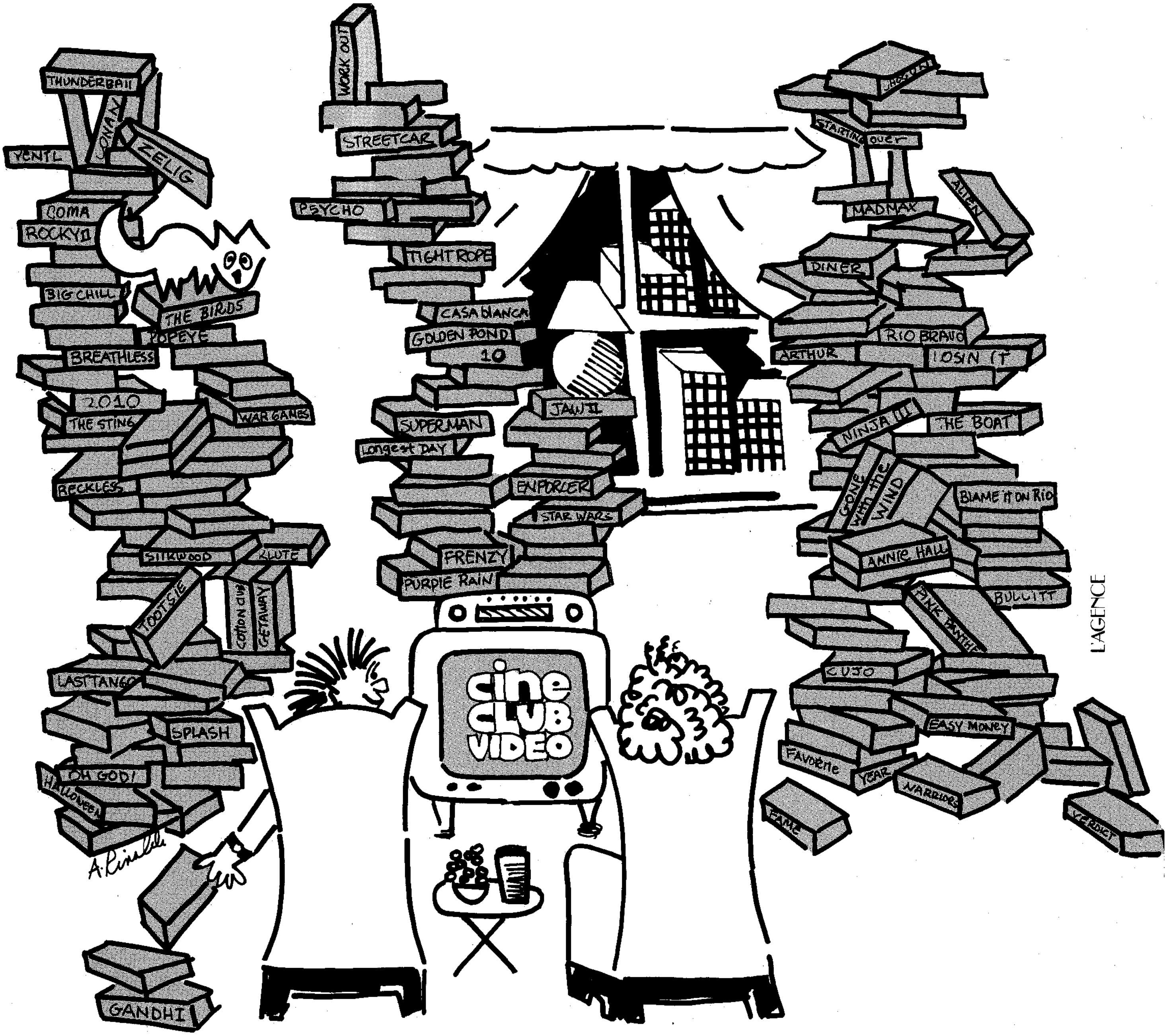
There are probably more than 300 *petits châteaux* currently for sale here, some in limited distribution, others available at only a single store. I recently tasted nearly 100 of these wines, focusing on those that seem to be in general distribution. Although they lack the intensity of flavor and longevity of the classed growths, the most successful *petits châteaux* do display the classic Bordeaux virtues on a somewhat smaller scale. The bad news, however, is that there are far too many *petits châteaux* around that are light, thin, weak, and not worth even their moderate prices. After all, just because a wine comes from a specific vineyard and was bottled on the property does not necessarily make it any good. Before getting to specific recommendations, therefore, let me suggest a few general guidelines that may be useful when choosing from among the many labels around.

To begin with, it's a mistake to assume that all the wines of an acclaimed vintage are good. For one thing, not every Bordeaux region succeeds equally; for another, the proprietors of the classed growths, whose wines generally determine the overall assessment of a vintage, are likely to have better wine-making facilities than the *petits châteaux* owners, and can afford to be more rigorous in setting aside that part of their crop that is not up to the standards of the château label. The virtues of a good vintage are often displayed in less expensive wines as well; but in many instances, it is the flaws that show up in the $5 bottlings.

For example, the best 1982s are rich, supple, generous wines, and these appealing qualities can be found in the best 1982 *petits châteaux*. But the harvest was also one of the most abundant of the century, and many inexpensive wines are light and diluted. What's more, I found almost all the less expensive 1982s of St.-Emilion to be weak and undistinguished, as were those of such satellite appellations as Montagne–St.-Emilion and Lussac–St.-Emilion. You'll have much better luck buying 1982s from the Médoc.

The 1981s, not as supple as the 1982s, have a more tightly knit structure and higher acidity. Many classed growths are

Illustration by Melanie Marder Parks.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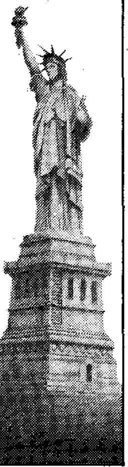

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good, but comparatively austere; most of the *petits châteaux,* however, taste somewhat scrawny and thin. In every comparison of the same *petit château* in 1982 and 1981, the latter was considerably less appealing. The few 1983s that I tasted, however, were quite attractive, with a lighter, fruitier taste than the 1982s, and a more open, less tannic structure.

There is absolutely no point in buying a *petit château* in an uneven vintage such as 1980: All the 1980s I tried were weak, weedy, and incomplete. Why buy an unappealing 1980 for $5 when you can easily find a sound 1982 for the same price or only $1 more?

With very few exceptions, *petits châteaux* are not wines to lay away for many years; generally speaking, they don't get better with age, just older. Whatever their virtues, most tend to be at their best within five years of the harvest. In fact, the half-dozen 1978s and 1979s that I tried were already fading. Nor does age increase the price of *petits châteaux,* which makes them of little interest for investment or trading purposes.

Finally, it's foolish to buy futures of *petits châteaux.* Paying for wines you haven't tasted a year or two before they're delivered makes sense only if you think they may no longer be available later on, or that prices may rise substantially. *Petits châteaux* will never be in short supply, and as to prices, the same stores that were avidly promoting various 1982 *petits châteaux* in the spring of 1983 at, say, $60 a case are now selling the identical wines at $5.49 a bottle.

A particularly instructive story involves Château Ramage La Batisse 1982, a *cru bourgeois* offered by D. Sokolin & Company in the spring of 1983 at $100 a case even though it's in the same class as others then selling for $60. At the beginning of this year, the wine was advertised at $11.50 a bottle. In June, the wine, described in the Sokolin catalogue as produced "right on the grounds, practically of Mouton and Lafite Rothschild" (the vineyard is actually two miles away in the wrong direction), was down to $10 a bottle. The catalogue also contained this wonderful statement: "I recall selling 1961 Mouton for $80 per case—today it is $4,000. I do not believe Ramage will attain this price, but I do believe the wine is especially fine." Late last summer, the price on the 1982—which is, by the way, one of the least interesting 1982 Médocs, light, weak, and unlikely to improve with age—was $8, even less than it sold for two and a half years ago, and, to use a Wall Street phrase, moving south: The most recent quote was under $7.

These caveats aside, here are the most attractive of the wines I tried recently in a series of blind tastings. Although few stores are likely to have more than a handful of these châteaux, almost all of them are available to retailers from one

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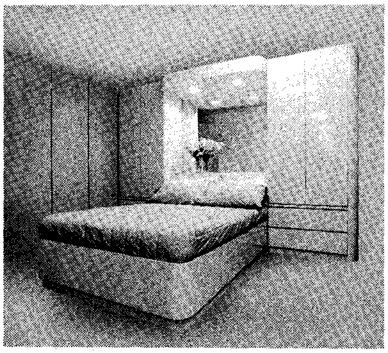
London Outlook, featured in *New York's* Fast Track column in 1984, is written by Londoners to provide fresh insights into the social scene, the changing 'face' of London and the myriad delights and oddities still overlooked by tourists.

The newsletter's basic format is eight pages with many illustrations; each year there are two special 12-page issues. **Introductory offer:** $35.00 for 10 issues annually (regularly $45). Please make checks payable to Janic Productions, P.O. Box 498A, Millwood, NY 10546. Sample copy $3.50.



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or another of five distributors that have an especially large selection of inexpensive Bordeaux—Seagram Château & Estate Wines, Everest Wines Ltd., Excelsior Wine & Spirits, Paramount Brands, and Wine Markets International, Inc.; other sources are indicated where appropriate.

The least expensive wines, which sell for $4 to $6, come from regions other than the Médoc, St.-Emilion, and Graves. Perhaps the best known of this group is the dependable Château Guiraud-Cheval-Blanc, whose 1982 ($5.99) is quite pleasant. Two wines that are even better values are the supple Château Haut-Sociondo 1982 ($4.99) and the more flavorful Château Pitray 1982 ($4.99). To these I would add four châteaux that are somewhat lighter and simpler, but good at the price—de la Grave 1982 ($4.99, Mosswood Wine Company), de Gaussens 1982 ($4.49), Reynier 1983 ($3.99), and Grenelle 1982 ($4.49).

As I've said, the wines from St.-Emilion were almost all disappointing, and many at $6 to $8 were actually less attractive than those just cited. A few exceptions include Château Franc Lartigue ($7.49), produced by a cooperative cellar, and Château Les Vieux Maurins ($5.99), both relatively rich and flavorful. Two lighter but attractive wines are those of Château Billerond 1982 ($6.49) and Château Haut-Chatain 1983 ($7.25), the latter a fruity and appealing wine from Lalande-de-Pomerol, a less familiar region that adjoins St.-Emilion.

The best of the inexpensive château bottlings come from the Médoc region, whose wines have more flavor, structure, and definition than those produced elsewhere in Bordeaux. Two that I particularly like are Châteaux Fourcas Dupré 1983 ($7.49) and La Tour de By 1982 ($7.99), both of which have grip and substance. (The 1983 La Tour de By, also $7.99, is a lighter, more accessible version of the 1982.) Three other 1982s that are also relatively sturdy are Greysac ($7.99), Livran ($5.79), and the black-label bottling of de Lamarque ($7.99). A couple of well-known châteaux produced softer, fleshier wines in 1982—Larose Trintaudon ($7.99) and Lestage ($5.99). Three lighter but enjoyable 1982s that round out this collection of Médocs are Châteaux Cardonne ($7.99), du Grand Clapeau ($5.99), and Sénéjac ($7.99, Wildman).

Although this varied selection confirms that there are quite a few good Bordeaux around at moderate prices (especially since the better-known Médocs listed at $7.99 can be found for less than $6), it's nevertheless dismaying to realize that three quarters of the wines I tried were without vinously redeeming qualities. The low prices and ready availability of *petits châteaux* make them an attractive category, but finding the real values does require some care. ■

SALES & BARGAINS

BY LEONORE FLEISCHER

FURS

THIS SALE FEATURES COATS AND JACKETS for women (sizes 8–16) and men (sizes 36–44). For example, for women: reversible nutria/silk-poplin coats, were $3,500, now $1,695; reversible natural-ranch-mink/silk-poplin coats with black-fox trim, were $6,400, now $2,995; reversible natural-Lunaraine-mink/silk-poplin coats, were $8,800, now $3,995; reversible tourmaline-mink/Ultrasuede bomber jackets, were $2,600, now $1,295; reversible mink/leather bomber jackets, were $4,500, now $2,250. For men: nutria-lined wool-gabardine coats with beaver collar, were $2,600, now $1,295; mink-lined wool-tweed coats, were $3,300, now $1,395; reversible beaver/leather bomber jackets, were $3,800, now $1,295; reversible nutria/leather bomber jackets, were $2,300, now $1,150. Free first-year cold storage. A.E., M.C., V., checks accepted (merchandise held until they clear); all sales final. *Gus Goodman, Inc., 333 Seventh Ave., near 28th St., fifteenth floor (244-7422); Mon.–Fri. 10 a.m.–6 p.m. and Sat. till 4 p.m.; through 10/26.*

ATELIER INTERNATIONAL

HERE IS FAMOUS-DESIGNER FURNITURE—including one-of-a-kind, slightly imperfect, discontinued, and overstock items—at warehouse prices. For example, by Le Corbusier: LC2 leather chairs with chrome or mat-black frame, list $4,370, here $1,748; LC4 pony-skin chaises, list $4,290, here $1,716; LC6 33-by-90-in. dining tables with mat-black metal base and glass top, list $3,960, here $1,386. Magistretti rose ribbed-cotton armchair, list $2,300, here $808; twelve black- and twelve mahogany-stain Circo wood doweled dining chairs, list $600 each, here $240; Bellini three-seat gray wool sofas, list $4,260, here $1,491; Bellini La Rotunda 65-in.-diameter natural-ash dining tables, list $8,700, here $3,480; Asplund Goteborg leather-and-natural-walnut side chairs, list $810, here $283; A.I. Confer leather or fabric swivel-and-tilt height-adjustable chairs, list $1,040–$1,400, here $300–$700; Tilt wall sconces, list $200, here $80; Jill floor lamps, list $825, here $330; Castiglioni Frisbi ceiling lamps, list $456, here $182. Delivery additional. M.C., V., checks accepted; all sales final. *Atelier International, Ltd., 235 Express St., Plainview, L.I. (516-935-6700). Call for directions. Sale Fri. 1–9 p.m. and Sat. 9 a.m.–5 p.m.; 10/18 and 19 only.*

DO NOT PHONE. *Send suggestions for "Sales & Bargains" to Leonore Fleischer,* New York *Magazine, 755 Second Ave., N.Y., N.Y. 10017, five weeks before the sale.*

UNIQUE DESIGN

VITRICOR-LAMINATED FURNITURE IN original designs is on sale here at below-wholesale prices. Vitricor is heat-, abrasion-, and stain-resistant and comes in unusual colors. For example: heather-brown-and-umber round or mint-green-and-silver oval extension dining tables with two leaves, list $4,400, here $1,500; silver-and-charcoal custom bar, list $4,700, here $1,500; rose-fawn-and-amethyst custom wall system, list $12,506, here $5,000; oxblood height-adjustable TV cabinet, list $3,190, here $1,500; umber cocktail table, list $1,663, here $700; pedestals, list $650–$1,000, here $250–$600. Everything sold as is. Delivery additional. Checks accepted; no credit cards; all sales final. *Hayman-Chaffey Designs, Inc., 137 East 25th St., eighth floor (889-7771); Mon.–Sun. 9 a.m.–7 p.m.; through 10/20.*

TRICK OR TREAT

COSTUMES FOR GROWN-UPS, IN MEN'S sizes 32–36, women's sizes 3–13, and some one-size-fits-all, are on sale here. Masks, with sequins and/or feathers, range from harlequin domino masks (were $4, now $3.20) to elaborate Mardi Gras masks (were $14 and $15.50 with holder, now $11.20 and $12.40, respectively). Costumes include: Marilyn Monroe silver halter dresses, were $30, now $23; French-maid outfits, were $19.50, now $15.50; pirate costumes, were $23, now $18; leopard jumpsuits with hood, mask, and tail, were $40, now $31; and more. Also, accessories, including boas; sequined devil's horns, tails, and tridents; angel wings and halos. A.E., checks accepted; all sales final. *Our Boutique, 99 MacDougal St. (677-3184); Mon.–Sat. 1–11 p.m. and Sun. 2–8 p.m.; 10/17–26.*

BEDCLOTHES

HERE ARE VERY LOW PRICES ON FIRST-quality and slightly irregular sheets and comforters, some in limited quantities. For example: first-quality polyester-and-cotton-covered white-goose-down comforters, here $60 for sizes twin to king; cotton-and-polyester sheet sets, including one designer-print flat sheet, one solid-color fitted sheet, and two pillowcases (one pillowcase with twin set), here $10.50 (twin), $14.50 (full), $18.50 (queen), $22.50 (king); children's com-

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forters and sleeping bags, printed with popular characters, including Garfield and E.T., here $10. Checks accepted; no credit cards; all sales final. *S. S. Dweck & Sons, Inc., 40 West 29th St. (685-1921); Mon.–Fri. 8 a.m.–6:30 p.m. and Sun. 9 a.m.–3 p.m.; while stock lasts.*

BOOKFAIR

THE HUDSON GUILD'S ANNUAL BOOKfair, proceeds of which support the guild's social services and programs, features 50,000 new, used, and rare books as well as records. Prices start at 50 cents, with most items priced at $2 and selected rare books at up to $15. Admission is free, except for Thursday evening, when there is a $3 fee and books are double the marked price. On Sunday, books are half the marked price. Cash-and-carry only; all sales final. *Hudson Guild Gymnasium, 441 West 26th St. (760-9800); Thurs. 5–8 p.m., Fri. 1–8 p.m., Sat. 11 a.m.–5 p.m., and Sun. noon–5 p.m.; 10/17–20 only.*

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THE PLANNED PARENTHOOD THRIFT SHOP is selling hundreds of paintings, watercolors, and lithographs, including abstracts, portraits, landscapes, and still lifes. Framed paintings are $20–$100; unframed paintings are $10–$25; assorted frames are $5–$50. Some of the pictures and frames are damaged and are priced accordingly. Cash-and-carry only; all sales final. *Planned Parenthood Thrift Shop, 324 East 59th St. (371-1580); Mon.–Sat. 10 a.m.–4:45 p.m.; while stock lasts.*

HOUSEWARES PLUS

THE POTTERY BARN IS HOLDING A WAREhouse sale on contemporary housewares. For example, dinnerware: Marimekko Blue Leaf, was $24 a five-piece place setting, now $10; Bennington Agate, in four colors, was $48 a five-piece place setting, now $24; individual pieces, now 50 percent off. Other items: selected stainless-steel flatware, now 20–40 percent off; pizza stones with serving rack, were $14.95, now $5.95; Frisbee stools, were $19.95, now $14.95; sushi boards, were $18.95, now $2.50; polka-dot parfait and dessert glasses, were $5.50, now $2.95; 8- and 12-in. French candles, were $6.75 for five, now $2; wall-mounted tables, were $49.95, now $24.95; desk chairs, were $50, now $19.95; three-piece sets of fireplace accessories, were $54.95, now $27.95; matching tongs, were $12.95, now $4.95; sets of three solid-oak nesting tables, were $125, now $75; also, selected luggage and assorted small items. A.E., M.C., V., checks accepted; exchanges possible. *The Pottery Barn, 231 Tenth Ave., near 24th St. (206-8118); Mon.–Sat. 10 a.m.–6:30 p.m. and Sun. 11 a.m.–6 p.m.; 10/17–27.* ▬

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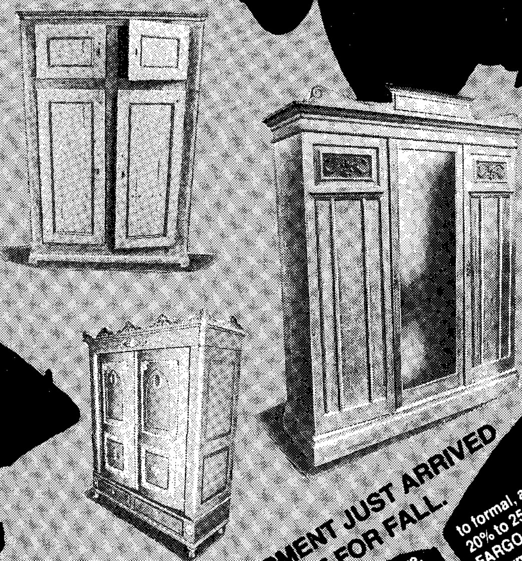

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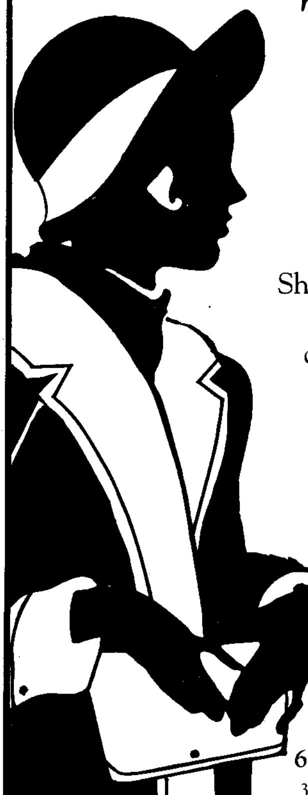

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THEATER GUIDE

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the Bronx, alphabetically; and those elsewhere, by locality. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

MANHATTAN

Below 14th Street

1. FILM FORUM—Watts St. at Ave. of the Americas. 431-1590. #1—Opening Oct. 16: *7 Up; 28 Up.* #2—*Joshua Then and Now.*

3. ESSEX—Grand St. nr. Essex. St. 982-4455. *Commando.*

4. BLEECKER STREET CINEMAS—Bleecker St. at La Guardia Pl. 674-2560. #1—*Himatsuri.* #2—Thru Oct. 17: *Desperately Seeking Susan.*

5. WAVERLY—Ave. of the Americas at W. 3rd St. 929-8037. #1—Thru Oct. 17: *The Emerald Forest.* #2—Thru Oct. 17: *Sweet Dreams.* Opening Oct. 18: *Mixed Blood.*

6. 8TH STREET PLAYHOUSE—8th St. E. of Ave. of the Americas. 674-6515. Thru Oct. 17: *Morons From Outer Space.*

8. THEATRE 80—St. Mark's Pl. E. of Second Ave. 254-7400. Oct. 16: *Anna Christie; Anna Karenina* (1935). Oct. 17: *Chimes at Midnight; Macbeth* (1948). Oct. 18–19: *Dark Passage; To Have and Have Not.* Oct. 20: *The Long, Hot Summer; Hud.* Oct. 21: *Alexander Nevsky; Ballad of a Soldier.* Oct. 22: *I Wake Up Screaming; Boomerang.*

11. CINEMA VILLAGE—12th St. E. of Fifth Ave. 924-3363. Oct. 16–17: *Repulsion; Knife in the Water.* Oct. 18–19: *Harold and Maude; King of Hearts.* Oct. 20: *The Right Stuff.* Oct. 21–22: *Caligula.*

12. RKO ART GREENWICH—Greenwich Ave. at 12th St. 929-3350. #1—*Kiss of the Spider Woman.* #2—*Better Off Dead.*

13. QUAD CINEMA—13th St. W. of Fifth Ave. 255-8800. #1 & #3—*Remo Williams: The Adventure Begins. . . .* #2—*Back to the Future.* #4—Thru Oct. 17: *My Other Husband.* Beg. Oct. 18: *Le Chèvre.*

14th–41st Streets

20. 23RD STREET WEST TRIPLEX—23rd St. bet. Eighth and Ninth Aves. 989-0060. #1—*Jagged Edge.* #2—*Jagged Edge.* #3—*Commando.*

21. GRAMERCY—23rd St. W. of Lexington Ave. 475-1660. *After Hours.*

22. BAY CINEMA—Second Ave. nr. 32nd St. 679-0160. *Commando.*

23. MURRAY HILL—34th St. W. of Third Ave. 685-7652. *Plenty.*

24. 34TH STREET EAST—34th St. W. of Second Ave. 683-0255. *Jagged Edge.*

25. LOEWS 34TH STREET SHOWPLACE—34th St. W. of Second Ave. 532-5544. #1—*Compromising Positions.* #2—*Silver Bullet.* #3—*Marie.*

42nd–60th Streets

30. RKO NATIONAL TWIN—B'way nr. 44th St. 869-0950. #1—*Plenty.* #2—*Sweet Dreams.*

31. LOEWS ASTOR PLAZA—44 St. at B'way. 869-8340. *The Stuff.*

32. LOEWS STATE—B'way nr. 45th St. 575-5060. #1—*Back to the Future.* #2—*Silver Bullet.*

33. CRITERION CENTER—B'way nr. 45th St. 354-0900. #1—*Remo Williams: The Adventure Begins. . . .* #2—*Commando.* #3—*Commando.* #4—*Pee-wee's Big Adventure.* #5—*Rambo: First Blood Part II.* #6—*Teen Wolf.*

34. EMBASSY 1—B'way nr. 46th St. 757-2408. *Year of the Dragon.*

35. MOVIELAND—B'way nr. 47th St. 757-8320. *After Hours.*

36. EMBASSY 2—B'way nr. 47th St. 730-7262. *Fright Night.* **EMBASSY 3**—*The Emerald Forest.* **EMBASSY 4**—*Sudden Death.*

37. RKO WARNER TWIN—B'way nr. 47th St. 315-8425. #1—*Better Off Dead.* #2—*Invasion U.S.A.*

38. HOLLYWOOD TWIN CINEMA—Eighth Ave. nr. 47th St. 246-0717. #1—Oct. 15–16: *Heavy Traffic; Fritz the Cat.* Oct. 17–19: *The Year of Living Dangerously; Picnic at Hanging Rock.* Oct. 20–21: *Paris, Texas.* Oct. 22–23: *Arsenic and Old Lace; Bringing Up Baby.* #2—Oct. 16–17: *The Breakfast Club; Diner.* Oct. 18–19: *Duck Soup; Horsefeathers; Animal Crackers.* Oct. 20: *The Deer Hunter; Apocalypse Now.* Oct. 21–22: *Entre Nous; Swann in Love.*

39. EMBASSY 49TH STREET—49th St. E. of Seventh Ave. 757-7003. *Silverado.*

40. UNITED ARTISTS TWIN—B'way nr. 49th St. 247-1633. #1—*Jagged Edge.* #2—Thru Oct. 17: *Maxie.* Beg. Oct. 18: *Re-animator.*

41. GUILD 50TH STREET—50th St. bet. Fifth Ave. and Ave. of the Americas. 757-2406. *Agnes of God.*

43. ZIEGFELD—54th St. W. of Ave. of the Americas. 765-7600. *Fantasia.*

44. EASTSIDE CINEMA—Third Ave. nr. 55th St. 755-3020. Thru Oct. 17: *Cocoon.* Beg. Oct. 18: *Le Chèvre.*

45. CARNEGIE HALL CINEMA—Seventh Ave. nr. 56th St. 757-2131. The Corinth Collection. Oct. 16: *The Earrings of Madame de . . . ; Le Plaisir.* Oct. 17: *Of Mice and Men; Cry the Beloved Country.* Oct. 18–19: *8½.* Oct. 20: *Crime and Punishment* (1970). Oct. 21: *The Judge and the Assassin; Spoiled Children.* Oct. 22: *Alexander Nevsky; Ivan the Terrible, Part Two.*

46. SUTTON—57th St. E. of Third Ave. 759-1411. *After Hours.*

47. FESTIVAL—57th St. W. of Fifth Ave. 757-2715. *Hail Mary.*

48. 57TH STREET PLAYHOUSE—57th St. W. of Ave. of the Americas. 581-7360. *Colonel Redl.*

49. GOTHAM CINEMA—Third Ave. nr. 58th St. 759-2262. *The Doctor and the Devils.*

50. PLAZA—58th St. E. of Madison Ave. 355-3320. *When Father Was Away on Business.*

51. PARIS—58th St. W. of Fifth Ave. 688-2013. *Dance With a Stranger.*

52. D. W. GRIFFITH—59th St. at Second Ave. 759-4630. *Kiss of the Spider Woman.*

53. MANHATTAN—59th St. bet. Second and Third Aves. 935-6420. #1—*Better Off Dead.* #2—*Remo Williams: The Adventure Begins . . . .*

54. BARONET—Third Ave. at 59th St. 355-1663. *Agnes of God.* **CORONET—***Jagged Edge.*

55. CINEMA 3—59th St. W. of Fifth Ave. 752-5959. *Prizzi's Honor.*

56. CINEMA I—Third Ave. at 60th St. 753-6022. *Mishima: A Life in Four Chapters.* **CINEMA II—**753-0774. *Dreamchild.*

61st Street and Above, East Side

60. UA GEMINI TWIN—Second Ave. nr. 64th St. 832-1670. #1—*Sweet Dreams.* #2—832-2720. *Wetherby.*

61. BEEKMAN—Second Ave. nr. 65th St. 737-2622. *Plenty.*

62. LOEWS NEW YORK TWIN—Second Ave. nr. 66th St. 744-7339. #1—*Back to the Future.* #2—*Marie.*

63. 68TH STREET PLAYHOUSE—Third Ave. at 68th St. 734-0302. *The Gods Must Be Crazy.*

64. LOEWS TOWER EAST—Third Ave. nr. 72nd St. 879-1313. *Compromising Positions.*

65. UA EAST—First Ave. at 85th St. 249-5100. *Maxie.*

66. 86TH STREET EAST—86th St. E. of Third Ave. 249-1144. Thru Oct. 17: *St. Elmo's Fire.*

67. LOEWS ORPHEUM—86th St. at Third Ave. 289-4607. #1—*Silver Bullet.* #2—*Remo Williams: The Adventure Begins . . . .*

68. RKO 86TH STREET TWIN—86th St. W. of Lexington Ave. 289-8900. #1—*Commando.* #2—*Better Off Dead.*

61st Street and Above, West Side

80. LOEWS PARAMOUNT—B'way at 61st St. 247-5070. *Compromising Positions.*

81. LINCOLN PLAZA CINEMAS—B'way nr. 63rd St. 757-2280. #1—*Kiss of the Spider Woman.* #2—*A Year of the Quiet Sun.* #3—*From Mao to Mozart: Isaac Stern in China.*

82. CINEMA STUDIO—B'way at 66th St. 877-4040. #1—Thru Oct. 22: *Crossover Dreams.* #2—*Sheer Madness.*

83. REGENCY—B'way nr. 67th St. 724-3700. Screen Teams. Oct. 16–17: *The Devil's Brother; The Flying Deuces; Your Hat; The False Alarm Fire Company.* Oct. 18–19: *Fire Over England; That Hamilton Woman.* Oct. 20–21: *Maytime; Bitter Sweet.* Oct. 22–23: *The Taming of the Shrew; Who's Afraid of Virginia Woolf?*

84. EMBASSY 72ND STREET TWIN—B'way nr. 72nd St. 724-6745. #1—*La Chèvre.* #2—Thru Oct. 17: *Came a Hot Friday.* Opening Oct. 18: *Acqua e Sapone.*

85. LOEWS 84TH STREET SIX—B'way at 84th St. 877-3600. #1—*Marie.* #2—*Silver Bullet.* #3—*Sweet Dreams.* #4—*Plenty.* #5—*After Hours.* #6—*Better Off Dead.*

86. THALIA—95th St. W. of B'way. 222-3370. Oct. 16: *Early Summer; Good Morning.* Oct. 17: *Head; Batman.* Oct. 18–19: *Enormous Changes at the Last Minute; Baby, It's You.* Oct. 20: *Belissima; Open City.* Oct. 21: *Kill!; Hari-Kari.* Oct. 22: *The Trials of Oscar Wilde; The Picture of Dorian Gray.*

87. METRO CINEMA—B'way nr. 99th St. 222-1200. *Remo Williams: The Adventure Begins . . . .*

88. OLYMPIA QUAD—B'way at 107th St. 865-8128. #1—*Silver Bullet.* #2—*Sweet Dreams.* #3—*Back to the Future.* #4—Thru Oct. 17: *Compromising Positions.* Beg. Oct. 18: *Re-animator.*

89. RKO COLISEUM TWIN—B'way at 181st St. 927-7200. #1—*Commando.* #2—*Silver Bullet.*

MUSEUMS, SOCIETIES, ETC.

AMERICAN MUSEUM OF NATURAL HISTORY—79th St. and Central Park West. 873-4225; Naturemax: 496-0900. Free with museum adm. Black Musical Tradition on Film: Oct. 19 at 1 & 3:30: *Say Amen, Somebody* (1983) by George Nierenberg. Latin and Black Perspectives on Contemporary Living: Punto de Vista Latina: Oct. 18 at 7: *A Man, When He Is a Man* by Valeria Sarmiento, and *And What Does Your Mother Do?* by Cine Mujer; Oct. 20 at 2: *Carmen Carrascal* by Cine Mujer, and *Women of the Planet* by Maria Barca. Celebrating India: Oct. 19–20, 1–4:30: films, performances, and other events. **Naturemax Theater:** *The Dream Is Alive:* Hourly on the half hour, daily 10:30 a.m.–3:30, Wed., Fri.–Sun. at 4:30: adm. $3; senior citizens and children $1.50. Double features Fri.–Sat. at 6: *The Dream Is Alive* and *Living Planet;* 7:30: *The Dream Is Alive* and *To Fly:* adm. $4.50; senior citizens and children $3.

ASIA SOCIETY—Park Ave. at 70th St. 288-6400. Adm. $10; members, students, and senior citizens $7. Festival of India. Oct. 16, beg. at 11 a.m.: Satyajit Ray's Apu Trilogy: *Song of the Road* (India, 1955), *The Unvanquished* (India, 1956), and *The World of Apu* (India, 1959).

CHRIST AND ST. STEPHEN'S CHURCH—120 W. 69th St. 787-2755. Adm. $2.50; senior citizens $1; free popcorn. Oct. 16 at 7:30: *Margie* (1946) by Henry King, with Jeanne Crain.

COLLECTIVE FOR LIVING CINEMA—52 White St. 925-2111. Contribution $4; members free. Films From Canada. Oct. 18 at 8: *Bricolage* (1984) by David Rimmer, *Trains of Thought* (1983) by Lorne Marin, *Waterworx/A Clear Day & No Memories* (1982) by Rick Hancox, *Dula* (1984) by Renny Bartlett, *Transylvania 1917* (1985) by Peter Dudar, and *A & B in Ontario* by Joyce Wieland and Hollis Frampton. Oct. 19 at 8: *Chronique de la Vie Quotidienne* (series of seven documentaries, 1979) by Jacques Leduc. Oct. 20 at 8: *Pomegranate Chic* (1982) by Nicholas Jenkins, *Triggers & Scanners* (1981) by Fast Wurms, *The Political Error* (1985) by Gary McLaren, and *Regards* (1983) by Anna Gronau.

FRENCH INSTITUTE—At Phillips Hall, Christ Church, 60th St. and Park Ave. 355-6100. Adm. $2.50; students and senior citizens $2; members free. Oct. 16 at 12:30, 3:15, 6 & 8:45: *Dans la ville blanche* (France/Portugal, 1983) by Alain Tanner.

GOETHE HOUSE—1014 Fifth Ave., at 82nd St. 744-8310. Free tickets one hour before screenings. A New Beginning—Germany After 1945. Oct. 19 at 2: *The Murderers Are Among Us* (West Germany, 1946) by Wolfgang Staudte, with Hildegard Knef. Oct. 21 at 6:30: *The Search* (1948) by Fred Zinnemann, with Montgomery Clift. Oct. 22 at 7:30: Colloquium with Eric Rentshcler and Jan-Christopher Horak.

INSTITUTE FOR ART AND URBAN RESOURCES—P.S. 1, 46-01 21st St., Long Island City. 718-784-2084. Free with museum adm. Oct. 19–20 at 1: *La Verifica Incerta* (1964) and *Perforce* (1968) by Gianfranco Baruchello, *Film in Which There Appear Sprocket Holes, Edge Lettering, Dirt Particles, Etc. . . .* (1965–66) by George Landow, a.k.a. Owen Land, and *Table* (1976) by Ernie Gehr.

JAPAN SOCIETY—333 E. 47th St. 752-3015. Adm. $5; members $3. Tora-san Returns: Oct. 18 at 7:30: *Tora-san's Love Call* (Japan, 1971) by Yoji Yamada, with Torajiro Kuruma. Spectacular Samurai: Oct. 19 at 12 noon & 3: *Tokugawa Ieyasu* (Japan, 1965) by Daisuke Ito. Oct. 20 at 12:30 & 3: *Ohan* (Japan, 1984) by Kon Ichikawa.

JEWISH MUSEUM—Fifth Ave. at 92nd St. 860-1888, -1889. Free with museum adm. National Jewish Archive of Broadcasting. Oct. 20 at 12:30, 1:30 & 2:30: "The Itinerary of Elie Wiesel: From Sighet to Jerusalem" (1972) from *Eternal Light.*

METROPOLITAN MUSEUM OF ART—Fifth Ave. at 82nd St. 570-3949. Adm. $3. Oct. 19 at 2:30: *Treasure Island* (1934) by Victor Fleming, with Wallace Beery and Jackie Cooper.

4

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MOVIES

MILLENNIUM FILM WORKSHOP—66 E. 4th St. 673-0090. Contribution $3. Personal Cinema Series. Oct. 19 at 8: *Erotic Psyche*, a multi-media performance by Bradley Eros and Aline Mare, including the works *Mutable Fire, Dirty Words, Hystery, Psyche Psychosis,* and *Pyrotechnics.*

MUSEUM OF BROADCASTING—1 E. 53rd St. 752-7684. Free with museum adm. Tue., 12 noon–8, Wed.–Sat., 12 noon–5. Thru Nov. 2: Television's Silents: Silent Films Newly Restored and Orchestrated for Television. Thru Nov. 14: Leonard Bernstein: The Television Work.

MUSEUM OF MODERN ART—11 W. 53rd St. 708-9490. Free with museum adm. **Video Gallery:** Thru Oct. 31: Video: Recent Acquisitions. Films: **Titus Theater 1:** Mikio Naruse: A Master of the Japanese Cinema. Oct. 17 at 2:30: *Sounds From the Mountains* (Japan, 1954) by Naruse; at 6: *Scattered Clouds/Two in the Shadow* (Japan, 1967) by Naruse. Oct. 18 at 2:30: *Street Without End* (Japan, 1934) by Naruse; at 6: *Hideko the Bus Conductor* (Japan, 1941) by Naruse. Oct. 19 at 12:30: Warner Bros. Cartoons Golden Jubilee: In Praise of Elmer Fudd; at 2: *Tsuruhachi and Tsurujiro* (Japan, 1938) by Naruse; at 5: *Wife! Be Like a Rose!* (Japan, 1935) by Naruse. Oct. 20 at 12:30: (See Oct. 19 at 12:30); at 2: *Repast* (Japan, 1951) by Naruse. Oct. 21 at 2:30: (See Oct. 18 at 6); at 6: *Apart From You* (Japan, 1933) by Naruse. Oct. 22 at 2:30: *The Whole Family Works* (1939) by Naruse; at 6: (See Oct. 19 at 2). **Titus Theater 2:** Oct. 17 at 3 & 6:30: 1984 Academy Survey of Documentary Films: *Raoul Wallenberg: Buried Alive* (1984) by David Harel. British Film: Early British Studios: Oct. 18 at 3: British and Colonial (B & C): Films (ca. 1909–13) by A. H. Bloomfield and J. B. McDowell; 6:30: Miscellany, the Rest: Films (1905–14) by William Haggar, the Sheffield Photo Company, Walterdraw, Phoenix, Barker Motion Photography, and Alpha Trading Company. Oct. 19 at 2:30 & 5:30, Oct. 20 at 2:30: Karl Valentin: Silent Films: Seven films (1912–29) with Valentin. Oct. 21 at 6:30: Cineprobe: Short films (1973–85) by Janis Crystal Lipzin; filmmaker present. Oct. 22 at 3 & 6:30: Film Preservation: A Salute to the NEA: *The Life and Death of 9413—A Hollywood Extra* (1928) by Robert Florey, and *Caught* (1948) by Max Ophuls, with Barbara Bel Geddes and James Mason.

NEW COMMUNITY CINEMA—423 Park Ave., Huntington, N.Y. 516-423-7619. Adm. $5; senior citizens (Sun.–Thu.) and members $3; under 16, $2.50. Oct. 16–17 at 8: *Kerouac* (1984) by John Antonelli; filmmaker present. Oct. 18–19 at 7:30 & 10:15, Oct. 20 at 5 & 7:30, Oct. 21 at 8: *The Home and the World* (India, 1984) by Satyajit Ray, with Victor Banerjee. Oct. 22–23 at 8: *The Children of 67* (West Germany, 1980) by Usch Barthelmess-Weller and Werner Meyer.

NEW YORK LEAGUE FOR THE HARD OF HEARING—71 W. 23rd St. 741-7650. Free; captioned for the hearing-impaired. Oct. 19 at 1:30: *Ordinary People* (1980) by Robert Redford, with Mary Tyler Moore and Timothy Hutton.

NEW YORK PUBLIC LIBRARY—Donnell Library Center, 20 W. 53rd St. 621-0618. Free. Oct. 17 at 12 noon: Why We Fight: *The Battle of Russia* (1944); at 6: Meet the Makers: West German video artist Michael Bock. Oct. 22 at 12 noon: *Kes* (Great Britain, 1922) by Kenneth Loach; 2:30: Government-Sponsored Films: *News Review #2* (1944) by Helen Van Dongen, and *Reunion* (1946) by Henri Cartier-Bresson.

PARRISH ART MUSEUM—25 Job's Lane, Southampton, N.Y. 516-283-2118. Adm. $3: Films From Poland. Oct. 18 at 7: *Knife in the Water* (Poland, 1962) by Roman Polanski. Adm. $2; children $1: Kid's Cinema. Oct. 19 at 2:30: *Alice in Wonderland.*

PUBLIC THEATER—425 Lafayette St. 598-7171. Adm. $5; members, senior citizens, and students $4. Tue.–Sun. at 7 & 9:30, Fri.–Sun. at 4:30 (no screening Oct. 18): *Paris, Texas* (1984) by Wim Wenders, with Harry Dean Stanton. Free: Oct. 18 at 2 & 8, Oct. 19–20 at 2: 5th National Latino Film & Video Festival '85.

QUEENS MUSEUM—NYC Bldg., Flushing Meadow–Corona Park, Queens. 718-592-5555. Free with museum adm. New York, New York! Oct. 19 at 2: *How Do You Like the Bowery?* (1964), and *Uptown* (1966).

THE SOUNDS OF SILENTS—Beacon Theatre, 2124 B'way at 74th St. 787-1477. Adm. $6 & $7; senior citizens and children half price. Oct. 21 at 2 & 8: *The Joyless Street* (1925) by G. W. Pabst, with Greta Garbo; live organ accompaniment.

STATEN ISLAND INSTITUTE OF ARTS AND SCIENCES—75 Stuyvesant Pl., S.I. 718-727-1135. Adm. $2; members $1. Oct. 18 at 8: The Artist Celebrates New York—In Film: *I Remember Harlem* (excerpts) by William Miles; filmmaker present. Oct. 20 at 1:30: *Nosferatu* (Germany, 1922) by F. W. Murnau.

WHITNEY MUSEUM—Madison Ave. at 75th St. 570-0537. Free with museum adm. Tue., 1–8, Wed.–Sat., 11 a.m.–5, Sun., 12 noon–6. Thru Nov. 3: *The Allure of the Concentric* (1985), a multi-channel video installation by Rita Myers.

YM & YWHA—92nd St. branch, 1395 Lexington Ave. 427-6000 ext. 162; Y-Charge: 831-8603. Adm. $8. Novels Into Film. Oct. 20 at 7:30: *The Apprenticeship of Duddy Kravitz* (Canada, 1974) by Ted Kotcheff, with Richard Dreyfuss, based on Mordecai Richler's novel; Richler present.

BRONX

100. ALLERTON—Allerton Ave. nr. Cruger Ave. 547-2444. #1—*Commando.* #2—*Remo Williams: The Adventure Begins . . . .* #3—*Silver Bullet.*

101. CAPRI—E. Fordham Rd. nr. Jerome Ave. 367-0558. Thru Oct. 17: *Savage Island; Creepers.* Beg. Oct. 18: *Fright Night; New Kids.*

103. CITY—2081 Bartow Ave. in Co-op City. 379-4998. #1—*Commando.* #2—*Silver Bullet.*

104. DALE—W. 231st St. at B'way. 884-5300. #1—*Silver Bullet.* #2—*Remo Williams: The Adventure Begins . . . .*

105. DOVER—Boston Rd. at E. 174th St. 542-3511. Thru Oct. 17: *Year of the Dragon.* Beg. Oct. 18: *Re-animator.*

106. INTERBORO—E. Tremont Ave. nr. 'Bruckner Blvd. 792-2100. #1—*Commando.* #2—*Remo Williams: The Adventure Begins . . . .* #3—Thru Oct. 17: *Jagged Edge.* Beg. Oct. 18: *Re-animator.* #4—*Better Off Dead.*

107. KENT—E. 167th St. nr. Grand Concourse. 367-1288. Thru Oct. 17: *Year of the Dragon.* Beg. Oct. 18: *Re-animator.*

108. LOEWS AMERICAN—East Ave. at Metropolitan Ave. 828-3322. #1—*Better Off Dead.* #2—*Silver Bullet.*

110. PALACE—Unionport Rd. at E. Tremont Ave. 829-3900. #1—*Commando.* #2—*Jagged Edge.* #3—*Remo Williams: The Adventure Begins . . . .* #4—*Invasion U.S.A.*

111. RKO FORDHAM—E. Fordham Rd. at Valentine Ave. 367-3050. #1—*Better Off Dead.* #2—*Commando.* #3—*Jagged Edge.* #4—*Invasion U.S.A.*

112. VALENTINE—E. Fordham Rd. at Valentine Ave. 584-9583. #1—*Remo Williams: The Adventure Begins . . . .* #2—Thru Oct. 17: *Remo Williams: The Adventure Begins . . . .* Beg. Oct. 18: *Re-animator.* #3—*After Hours.*

113. WHITESTONE—Bruckner Blvd. at Hutchinson River Pkwy. 409-9030. #1—*Commando.* #2—*Better Off Dead.* #3—*Agnes of God.* #4—*Invasion U.S.A.* #5—*Back to the Future.* #6—*Jagged Edge.* #7—*After Hours.* #8—*Silver Bullet.* #9—*Sweet Dreams.* #10—*Remo Williams: The Adventure Begins . . . .*

BROOKLYN

AREA CODE 718

200. BAY RIDGE—ALPINE—Fifth Ave. at 69th St. 748-4200. #1—*Remo Williams: The Adventure Begins . . . .* #2—*Invasion U.S.A.*

201. BAY RIDGE—FORTWAY—Ft. Hamilton Pkwy. at 68th St. 238-4200. #1—*Jagged Edge.* #2—*Sweet Dreams.* #3—*Silver Bullet.* #4—Thru Oct. 17: *Back to the Future.* Beg. Oct. 18: *Re-animator.* #5—*After Hours.*

202. BENSONHURST—BENSON—86th St. at 20th Ave. 372-1617. #1—*Remo Williams: The Adventure Begins . . . .* #2—*Better Off Dead.*

203. BENSONHURST—LOEWS ORIENTAL—86th St. at 18th Ave. 236-5001. #1—*Marie.* #2—*Silver Bullet.* #3—*Back to the Future.*

204. BENSONHURST—MARBORO—Bay Pkwy. at 69th St. 232-4000. #1—*Commando.* #2—Thru Oct. 17: *Jagged Edge.* Beg. Oct. 18 (tent.): *Re-animator.* #3—*After Hours.* #4—*Sweet Dreams.*

206. BRIGHTON BEACH—OCEANA—Brighton Beach Ave. at Coney Island Ave. 743-4333. #1—*Remo Williams: The Adventure Begins . . . .* #2—*Silver Bullet.* #3—*Marie.* #4—*Jagged Edge.* #5—*Better Off Dead.* #6—Thru Oct. 17: *Invasion U.S.A.* Beg. Oct. 18: *Re-animator.*

207. BROOKLYN HEIGHTS—CINEMA—Henry St. at Orange St. 596-7070. #1—*Sweet Dreams.* #2—*Plenty.*

208. CANARSIE—TRIPLEX—Ave. L at E. 93rd St. 251-0700. #1—*Commando.* #2—*Jagged Edge.* #3—*Better Off Dead.*

209. COBBLE HILL—TWIN—Court St. at Butler St. 596-9113. #1—*Kiss of the Spider Woman.* #2—*Agnes of God.*

210. DOWNTOWN BROOKLYN—DUFFIELD—Duffield St. at Fulton St. 624-3591. #1—*Commando.* #2—*Remo Williams: The Adventure Begins . . . .*

211. DOWNTOWN BROOKLYN—LOEWS METROPOLITAN—Fulton St. at Jay St. 875-4024. #1—*Silver Bullet.* #2—*Five Masters of Death.* #3—*Back to the Future.* #4—*The Stuff.*

212. FLATBUSH—RKO KENMORE—Church Ave. nr. Flatbush Ave. 284-5700. #1—*Remo Williams: The Adventure Begins . . . .* #2—*Commando.* #3—*Silver Bullet.* #4—*Invasion U.S.A.*

213. FLATLANDS—LOEWS GEORGETOWNE—Ralph Ave. at Ave. K. 763-3000. #1—*Silver Bullet.* #2—*Back to the Future.*

214. FLATLANDS—RKO KINGS PLAZA—Flatbush Ave. at Ave. U. 253-1110. #1—*Sweet Dreams.* #2—*Marie.* #3—*After Hours.* #4—*Agnes of God.*

215. GREENPOINT—CHOPIN—Manhattan Ave. at Greenpoint Ave. 389-1100. *Cocoon.*

216. MIDWOOD—AVENUE U—Ave. U at E. 16th St. 336-1234. #1—*Cocoon.* #2—Program unavailable.

217. MIDWOOD—RKO KINGSWAY—Kings Hwy. at Coney Island Ave. 645-8588. #1—*Better Off Dead.* #2—*Plenty.* #3—*Kiss of the Spider Woman.* #4—*Commando.* #5—*Jagged Edge.*

219. PARK SLOPE—PLAZA—Flatbush Ave. nr. Eighth Ave. 636-0170. #1—*Jagged Edge.* #2—*Cocoon.*

220. RIDGEWOOD—RIDGEWOOD—Myrtle Ave. at Putnam Ave. 821-5993. #1—*Commando.* #2—*Silver Bullet.* #3—*Remo Williams: The Adventure Begins . . . .* #4—*Invasion U.S.A.* #5—*Better Off Dead.*

221. WILLIAMSBURG—COMMODORE—B'way at Rodney St. 384-7259. #1—*Commando; Revenge of the Nerds.* #2—Program unavailable.

QUEENS

AREA CODE 718

300. ASTORIA—UA ASTORIA—Steinway St. at 30th Ave. 545-9470. #1—*Invasion U.S.A.* #2—Thru Oct. 17: *Jagged Edge.* Beg. Oct. 18: *Re-animator.* #3—*Commando.* #4—*Remo Williams: The Adventure Begins . . . .*

301. BAYSIDE—LOEWS BAY TERRACE—Bell Blvd. at 26th Ave. 428-4040. #1—*Marie.* #2—*After Hours.*

302. BAYSIDE—MOVIES AT BAYSIDE—Bell Blvd. at 39th Ave. 225-7711. #1—*Plenty.* #2—*Agnes of God.* #3—*Sweet Dreams.* #4—*Better Off Dead.*

303. CORONA—PLAZA—Roosevelt Ave. nr. 103rd St. 639-7722. Thru Oct. 17: *American Ninja; Missing in Action 2.* Beg. Oct. 18: *Desperately Seeking Susan; The Woman in Red.*

304. DOUGLASTON—MOVIEWORLD—L.I. Expwy. at Cross Island Pkwy. 423-7200. #1—*Commando.* #2—*Plenty.* #3—*Remo Williams: The Adventure Begins . . . .* #4—*Better Off Dead.* #5—*Back to the Future.* #6—*The Gods Must Be Crazy.* #7—*Teen Wolf.*

305. ELMHURST—LOEWS ELMWOOD—Hoffman Dr. at Queens Blvd. 429-4770. #1—*Silver Bullet.* #2—*Back to the Future.*

306. FLUSHING—PARSONS—Parsons Blvd. nr. Union Tpke. 591-8555. #1—*Commando.* #2—*Jagged Edge.* #3—*Invasion U.S.A.* #4—*Back to the Future.*

307. FLUSHING—RKO KEITHS—Northern Blvd. at Main St. 353-4000. #1—*Silver Bullet.* #2—*Pee-wee's Big Adventure.* #3—*Back to the Future.*

308. FLUSHING—RKO PROSPECT—Main St. nr. 41st Rd. 359-1050. #1—*The Emerald Forest.* #2—*Better Off Dead.* #3—*After Hours.*

309. FLUSHING—UA QUARTET—Northern Blvd. at 160th St. 359-6777. #1—*Commando.* #2—*Remo Williams: The Adventure Begins . . . .* #3—*Jagged Edge.* #4—Thru Oct. 17: *Invasion U.S.A.* Beg. Oct. 18 (tent.): *Re-animator.*

310. FLUSHING—UTOPIA—Union Tpke. at 188th St. 454-2323. #1—*Remo Williams: The Adventure Begins . . . .* #2—*Marie.*

MOVIES

311. FOREST HILLS—CINEMART—Metropolitan Ave. at 72nd Rd. 261-2244. #1—*Compromising Positions.* #2—*Cocoon.*

312. FOREST HILLS—CONTINENTAL—Austin St. nr. 70th Ave. 544-1020. Program unavailable.

313. FOREST HILLS—FOREST HILLS—71st Ave. nr. Queens Blvd. 261-7866. #1—*Plenty.* #2—*Jagged Edge.*

314. FOREST HILLS—LOEWS TRYLON—Queens Blvd. nr. 66th Ave. 459-8944. *Marie.*

315. FOREST HILLS—MIDWAY—Queens Blvd. at 71st Rd. 261-8572. #1—*Agnes of God.* #2—*Remo Williams: The Adventure Begins . . . .* #3—*Sweet Dreams.* #4—*Better Off Dead.*

316. FRESH MEADOWS—CINEMA CITY—Horace Harding Expwy. at 183rd St. 357-9100. #1—*Jagged Edge.* #2—*Agnes of God.* #3—*Commando.* #4—*Remo Williams: The Adventure Begins . . . .* #5—*Better Off Dead.*

317. FRESH MEADOWS—RKO MEADOWS—Horace Harding Blvd. at 190th St. 454-6800. #1—*Sweet Dreams.* #2—*Silver Bullet.*

318. JACKSON HEIGHTS—BOULEVARD—Northern Blvd. at 83rd St. 335-0170. #1—*Remo Williams: The Adventure Begins . . . .* #2—*Jagged Edge.* #3—*Silver Bullet.*

319. JACKSON HEIGHTS—COLONY—82nd St. nr. Roosevelt Ave. 478-6777. #1—Thru Oct. 17: *Compromising Positions.* #2—Thru Oct. 17: *Prizzi's Honor.*

320. JACKSON HEIGHTS—JACKSON—82nd St. at Roosevelt Ave. 335-0242. #1—Thru Oct. 17: *Invasion U.S.A.* Beg. Oct. 18: *Re-animator.* #2—*Better Off Dead.* #3—*Commando.*

321. KEW GARDENS HILLS—MAIN STREET—Main St. nr. 72nd Dr. 268-3636. #1—Thru Oct. 17: *Teen Wolf; Real Genius.* Beg. Oct. 18: *Cocoon.* #2—Thru Oct. 17: *Rambo: First Blood Part II.* Beg. Oct. 18 (tent.): *Pee-wee's Big Adventure.*

322. OZONE PARK—CROSSBAY—Rockaway Blvd. at Woodhaven Blvd. 848-1738. #1—*Commando.* #2—*Remo Williams: The Adventure Begins . . . .*

323. REGO PARK—DRAKE—Woodhaven Blvd. at 63rd Ave. 639-0600. Thru Oct. 17: *Pee-wee's Big Adventure; City Heat.*

324. REGO PARK—LOEWS LEFRAK CITY—99th St. bet. 57th Ave. and L.I. Expwy. 699-4700. #1—*Pee-wee's Big Adventure.* #2—*The Stuff.* #3—*Compromising Positions.*

326. ROCKAWAY PARK—SURFSIDE—Rockaway Beach Blvd. at Beach 105th St. 945-4632. #1—*The Gods Must Be Crazy.* #2—Thru Oct. 17: *Pee-wee's Big Adventure.* Beg. Oct. 18: *Re-animator.*

327. SUNNYSIDE—CENTER—Queens Blvd. nr. 43rd St. 784-3050. #1—*Jagged Edge.* #2—*Pee-wee's Big Adventure.*

328. WHITESTONE—CROSS ISLAND—Cross Island Pkwy. at 153rd St. 767-2800. #1—*Commando.* #2—*Silver Bullet.*

STATEN ISLAND

AREA CODE 718

400. ELTINGVILLE—AMBOY—356-3800. #1—Thru Oct. 17: *Back to the Future.* Beg. Oct. 18: *School Spirit.* #2—*Better Off Dead.*

401. NEW DORP—HYLAN—351-6601. #1—*Silver Bullet.* #2—*Jagged Edge.*

402. NEW DORP—LANE—351-2110. *Remo Williams: The Adventure Begins . . . .*

403. NEW DORP—RAE—979-0444. #1—*After Hours.* #2—*Agnes of God.*

404. NEW DORP—RKO FOX PLAZA—987-6800. #1—*Marie.* #2—*Commando.*

405. NEW SPRINGVILLE—ISLAND—761-6666. #1—*After Hours.* #2—Thru Oct. 17: *Plenty.* Beg. Oct. 18: *Re-animator.*

LONG ISLAND

AREA CODE 516

Nassau County

500. BALDWIN—GRAND AVENUE—223-2323. #1—*Remo Williams: The Adventure Begins . . . .* #2—*Jagged Edge.*

501. BALDWIN—RKO—223-9230. *Sweet Dreams.*

502. BELLEROSE—RKO—775-1351. Oct. 16–22: *Mad Max Beyond Thunderdome.*

503. BELLMORE—THE MOVIES—783-7200. *Cocoon.*

504. BETHPAGE—MID-ISLAND—796-7500. Program unavailable.

505. EAST MEADOW—FLICK—794-8008. #1—*Kiss of the Spider Woman.* #2—*Better Off Dead.* #3—*Invasion U.S.A.*

506. EAST MEADOW—MEADOWBROOK—731-2423. #1—*Jagged Edge.* #2—*Remo Williams: The Adventure Begins . . . .* #3—*Plenty.* #4—*After Hours.*

508. FRANKLIN SQUARE—FRANKLIN—775-3257. #1—*Commando.* #2—*Back to the Future.* #3—*Better Off Dead.* #4—*Sweet Dreams.*

509. GARDEN CITY—RKO ROOSEVELT FIELD—741-4007. #1—*Silver Bullet.* #2—*Commando.* #3—*After Hours.*

510. GARDEN CITY PARK—RKO PARK EAST—741-8484. *Jagged Edge.*

511. GREAT NECK—SQUIRE—466-2020. #1—*Sweet Dreams.* #2—*After Hours.* #3—*Commando.*

512. HEWLETT—RKO—791-6768. Oct. 16–22: *Mad Max Beyond Thunderdome.*

513. HICKSVILLE—HICKSVILLE—931-0749. #1—Thru Oct. 17: *Kiss of the Spider Woman.* Beg. Oct. 18: *Re-animator.* #2—*Remo Williams: The Adventure Begins . . . .*

514. HICKSVILLE—MID-PLAZA—433-2400. #1—*Back to the Future.* #2—*The Gods Must Be Crazy.* #3—*Marie.* #4—*Better Off Dead.* #5—*Jagged Edge.* #6—*Commando.*

515. LAWRENCE—RKO—371-0203. #1—*Better Off Dead.* #2—*Jagged Edge.* #3—*Silver Bullet.*

516. LEVITTOWN—LEVITTOWN—731-0516. #1—Thru Oct. 17: *Teen Wolf.* #2—Thru Oct. 17: *Volunteers.* Beg. Oct. 18 (tent.): *Rambo: First Blood Part II.*

517. LEVITTOWN—LOEWS NASSAU—731-5400. #1—*Sweet Dreams.* #2—*Marie.* #3—*Compromising Positions.* #4—*Back to the Future.* #5—*Silver Bullet.* #6—*Commando.*

518. LONG BEACH—PARK AVENUE—432-0576. *Cocoon.*

519. LYNBROOK—LYNBROOK—593-1033. #1—*Commando.* #2—*Remo Williams: The Adventure Begins . . . .* #3—*Sweet Dreams.* #4—*The Gods Must Be Crazy.*

520. LYNBROOK—STUDIO ONE—599-1444. *Kiss of the Spider Woman.*

521. MALVERNE—TWIN—599-6966. #1—Thru Oct. 17: *Rambo: First Blood Part II.* Beg. Oct. 18: *Cocoon.* #2—Thru Oct. 17: *Volunteers.* Beg. Oct. 18: *Teen Wolf.*

522. MANHASSET—MANHASSET—627-7887. #1—*Jagged Edge.* #2—*Plenty.* #3—*Compromising Positions.*

523. MANHASSET—RKO CINEMA—627-1300. *Kiss of the Spider Woman.*

524. MASSAPEQUA—PEQUA—799-6464. *Jagged Edge.*

525. MASSAPEQUA—THE MOVIES AT SUNRISE MALL—795-2244. #1—*Better Off Dead.* #2—*Agnes of God.* #3—*Silver Bullet.* #4—*Remo Williams: The Adventure Begins . . . .* #5—*Teen Wolf; Compromising Positions.* #6—*Commando.* #7—*Back to the Future.* #8—Thru Oct. 17: *Invasion U.S.A.* Beg. Oct. 18: *Re-animator.* #9—*Sweet Dreams.*

526. MERRICK—MALL—623-4114. Thru Oct. 17: *Teen Wolf.*

527. MERRICK—TWIN—546-1270. #1—*Better Off Dead.* #2—*Back to the Future.*

528. NEW HYDE PARK—HERRICKS—747-0555. #1—Thru Oct. 17: *Cocoon.* Beg. Oct. 18: *School Spirit.* #2—*Remo Williams: The Adventure Begins . . . .*

529. OCEANSIDE—OCEANSIDE—536-7565. #1—*Compromising Positions.* #2—*Cocoon.*

530. OLD BETHPAGE—CINE CAPRI—752-1610. Thru Oct. 17: *Pee-wee's Big Adventure.*

531. PLAINVIEW—OLD COUNTRY—931-4242. #1—*Jagged Edge.* #2—*Remo Williams: The Adventure Begins . . . .*

532. PLAINVIEW—RKO MORTON VILLAGE—938-2323. *Compromising Positions.*

533. PLAINVIEW—RKO TWIN—931-1333. #1—*Silver Bullet.* #2—*Better Off Dead.*

534. PORT WASHINGTON—MOVIES—944-6200. #1—*Remo Williams: The Adventure Begins . . . .* #2—*Better Off Dead.* #3—*Back to the Future.*

535. ROCKVILLE CENTRE—RKO FANTASY—764-8000. *Back to the Future.*

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536. ROCKVILLE CENTRE—RKO TWIN—678-3121. #1—*After Hours.* #2—*Plenty.*

537. ROSLYN—ROSLYN—621-8488. #1—*Agnes of God.* #2—Tent.: *Marie.*

538. SYOSSET—SYOSSET—921-5810. #1—*After Hours.* #2—*Sweet Dreams.* #3—*Plenty.*

539. SYOSSET—UA CINEMA 150—364-0700. *Agnes of God.*

540. VALLEY STREAM—RKO GREEN ACRES—561-2100. #1—*Sweet Dreams.* #2—*Plenty.* #3—*Commando.*

541. VALLEY STREAM—SUNRISE—825-5700. #1—*Pee-wee's Big Adventure.* #2—*Back to the Future.* #3—*Jagged Edge.* #4—*After Hours.* #5—*Teen Wolf.* #6—*Agnes of God.* #7—*Invasion U.S.A.* #8—*The Stuff.* #9—*Remo Williams: The Adventure Begins . . . .* #10—*Better Off Dead.* #11—*Silver Bullet.* #12—*Marie.*

542. WANTAGH—RKO—781-6969. *Cocoon.*

543. WESTBURY—DRIVE-IN—334-3400. #1—*Better Off Dead.* #2—*Commando.* #3—Thru Oct. 17: *Jagged Edge.* Beg. Oct. 18: *Re-animator.*

544. WESTBURY—WESTBURY—333-1911. #1—*Compromising Positions.* #2—*Invasion U.S.A.*

Suffolk County

600. BABYLON—BABYLON—669-3399. #1—*Better Off Dead.* #2—*Sweet Dreams.* #3—*Agnes of God.*

601. BABYLON—RKO—669-0700. #1—*Jagged Edge.* #2—*Commando.*

602. BABYLON—SOUTH BAY—587-7676. #1—*Back to the Future.* #2—*Silver Bullet.* #3—*Pee-wee's Big Adventure.*

603. BAY SHORE—CINEMA—665-1722. *Remo Williams: The Adventure Begins . . . .*

604. BAY SHORE—LOEWS SOUTH SHORE MALL—666-4000. #1—*Marie.* #2—*After Hours.*

605. BAY SHORE—SUNRISE DRIVE-IN—665-1111. #1—Thru Oct. 17: *Better Off Dead.* #2—Thru Oct. 17: *Invasion U.S.A.; Missing in Action 2.*

606. BRENTWOOD—BRENTWOOD—273-3900. *Invasion U.S.A.*

607. CENTER MORICHES—CENTER—878-2100. *Cocoon.*

609. COMMACK—MULTIPLEX—462-6953. #1—*Commando.* #2—*Invasion U.S.A.* #3—*Back to the Future.* #4—*After Hours.* #5—*Better Off Dead.* #6—*Remo Williams: The Adventure Begins . . . .* #7—*Sweet Dreams.* #8—*Agnes of God.* #9—*Marie.* #10—*Silver Bullet.*

610. COMMACK—RKO—499-4545. #1—*Jagged Edge.* #2—*Plenty.*

611. CORAM—PINE—698-6442. #1—*Commando.* #2—*Back to the Future.* #3—*Teen Wolf.* #4—*Invasion U.S.A.*

612. CORAM—THE MOVIES AT CORAM—732-6200. #1—*Agnes of God.* #2—*Commando.* #3—*Remo Williams: The Adventure Begins . . . .* #4—*Silver Bullet.* #5—*Marie.* #6—*Sweet Dreams.* #7—*Jagged Edge.* #8—*After Hours.*

613. EAST HAMPTON—CINEMAS—324-0448. #1—*After Hours.* #2—*Remo Williams: The Adventure Begins . . . .* #3—*Kiss of the Spider Woman.* #4—*Plenty.* #5—*Sweet Dreams.*

615. ELWOOD—ELWOOD—499-7800. #1—*Silver Bullet.* #2—*The Gods Must Be Crazy.*

616. FARMINGVILLE—COLLEGE PLAZA—698-2200. #1—*Better Off Dead.* #2—Thru Oct. 17: *Invasion U.S.A.* Beg. Oct. 18: *Re-animator.*

618. GREENPORT—GREENPORT—477-0500. Thru Oct. 17: *Compromising Positions.*

619. HUNTINGTON—RKO SHORE—421-5200. #1—*Silver Bullet.* #2—*Commando.* #3—*Jagged Edge.* #4—*Better Off Dead.*

620. HUNTINGTON—RKO WHITMAN—423-1300. *After Hours.*

621. ISLIP—ISLIP—581-5200. #1—*Commando.* #2—*Better Off Dead.* #3—*Jagged Edge.*

622. LAKE GROVE—RKO SMITH HAVEN MALL—724-9550. *Plenty.*

623. LAKE RONKONKOMA—LAKESIDE—981-7100. Thru Oct. 17: *Pee-wee's Big Adventure.*

624. LINDENHURST—LINDENHURST—888-5400. Thru Oct. 17: *Cocoon.* Beg. Oct. 18: *Pee-wee's Big Adventure.*

625. MATTITUCK—MATTITUCK—298-4405. #1—*Compromising Positions.* #2—*Silver Bullet.* #3—*Better Off Dead.* #4—*Sweet Dreams.* #5—*Remo Williams: The Adventure Begins . . . .*

626. MONTAUK—THE MOVIES—668-2393. *Compromising Positions.*

627. NESCONSET—SMITHTOWN ALL-WEATHER INDOOR—265-8118. *Commando.* **OUTDOOR**—Temporarily closed.

628. NORTHPORT—NORTHPORT—261-8600. Thru Oct. 17: *Cocoon.* Beg. Oct. 18: *Pee-wee's Big Adventure.*

629. OAKDALE—OAKDALE—589-8118. Thru Oct. 17 *Cocoon.* Beg. Oct. 18: *Volunteers.*

630. PATCHOGUE—TRIPLEX—475-0601. #1—*Silve Bullet.* #2—*After Hours.* #3—*Plenty.*

631. PATCHOGUE—RKO PLAZA—475-5225. #1—*Pee wee's Big Adventure.* #2—*Jagged Edge.*

632. PATCHOGUE—SUNRISE ALL-WEATHER INDOOR—363-7200. *Commando.* **OUTDOOR**—Thru Oct. 17: *Bet ter Off Dead; Police Academy 2.* Beg. Oct. 18: *Re animator.*

633. PATCHOGUE—SUNWAVE—475-7766. #1—*Rem Williams: The Adventure Begins . . . .* #2—*Sweet Dreams*

634. PORT JEFFERSON—MINI EAST—928-6555. *Bette Off Dead.* **WEST**—*Jagged Edge.*

635. PORT JEFFERSON STATION—RKO BROOKHAVEN—473-1200. Oct. 16–22: *Mad Max Beyond Thunderdome*

636. RIVERHEAD—SUFFOLK—727-3133. Thru Oct. 17 *Year of the Dragon.*

637. SAG HARBOR—SAG HARBOR—725-0010. Thr Oct. 17: *Détective.* Beg. Oct. 18: *The Holy Innocents.*

638. SAYVILLE—SAYVILLE—589-0232. #1—*Jagge Edge.* #2—*Better Off Dead.* #3—*The Gods Must B Crazy.*

640. SHIRLEY—TWIN—281-4466. #1—Thru Oct. 17: *Cocoon.* Beg. Oct. 18 (tent.): *Pee-wee's Big Adventure.* #2—Thru Oct. 17: *Volunteers.*

641. SMITHTOWN—SMITHTOWN—265-1551. *Agnes o God.*

642. SOUTHAMPTON—SOUTHAMPTON—283-1300. #1—*Jagged Edge.* #2—*Marie.* #3—*Silver Bullet.*

643. STONY BROOK—LOEWS—751-2300. #1—*Marie.* #2—*Silver Bullet.* #3—*Back to the Future.*

644. WEST ISLIP—TWIN—669-2626. #1—Thru Oct. 17: *The Emerald Forest.* Beg. Oct. 18 (tent.): *Compromising Positions.* #2—*Cocoon.*

645. WESTHAMPTON—HAMPTON ARTS—288-2600. #1—*Agnes of God.* #2—*Jagged Edge.*

646. WESTHAMPTON—WESTHAMPTON—288-1500. *Commando.*

NEW YORK STATE

AREA CODE 914

Westchester County

700. BEDFORD VILLAGE—BEDFORD PLAYHOUSE—234-7300. #1—*Jagged Edge.* #2—*After Hours.*

701. BEDFORD VILLAGE—CINEMA 22—234-9577. *Silver Bullet.*

702. BRONXVILLE—BRONXVILLE—961-4030. #1—*Remo Williams: The Adventure Begins . . . .* #2—*Jagged Edge.* #3—*Sweet Dreams.*

703. GREENBURGH—CINEMA 100—946-4680. #1—*Remo Williams: The Adventure Begins . . . .* #2—*Swee Dreams.*

704. HARRISON—SILVER SCREEN—835-2961. Program unavailable.

705. HARTSDALE—CINEMA—428-2200. #1—*Afte Hours.* #2—*Jagged Edge.* #3—*Back to the Future.* #4—*Plenty.*

706. LARCHMONT—PLAYHOUSE—834-3001. *Agnes o God.*

707. MAMARONECK—PLAYHOUSE—698-2200. #1—*Commando.* #2—*Jagged Edge.* #3—*After Hours.* #4—*Better Off Dead.*

708. MOUNT KISCO—MOUNT KISCO—666-6900. #1—*Agnes of God.* #2—*Kiss of the Spider Woman.*

709. MOUNT VERNON—PARKWAY—664-3311. *Compromising Positions.*

710. NEW ROCHELLE—RKO PROCTORS—632-1100. #1—*Back to the Future.* #2—*Better Off Dead.* #3—*Jagged Edge.* #4—*Invasion U.S.A.* #5—*Pee-wee's Big Adventure.* #6—*Commando.* #7—*Remo Williams: The Adventure Begins . . . .*

711. NEW ROCHELLE—TOWN—632-4000. *Silver Bullet.*

712. OSSINING—ARCADIAN—941-5200. #1—*Jagge Edge.* #2—*Commando.* #3—*After Hours.*

713. PEEKSKILL—BEACH—737-6262. #1—*Remo Williams: The Adventure Begins . . . .* #2—*Sweet Dreams.* #3—*Plenty.* #4—*Marie.*

714. PEEKSKILL—WESTCHESTER MALL—528-8822. #1—*Commando.* #2—*Jagged Edge.* #3—*Silver Bullet.* #4—*After Hours.*

715. PELHAM—PICTURE HOUSE—738-3160. *Cocoon.*

716. PLEASANTVILLE—ROME—769-0720. #1—*Silver Bullet.* #2—*Better Off Dead.*

717. RYE—RYE RIDGE—939-8177. #1—*Silver Bullet.* #2—*Remo Williams: The Adventure Begins . . . .*

718. SCARSDALE—FINE ARTS—723-6699. *Kiss of the Spider Woman.*

719. SCARSDALE—PLAZA—725-0078. Thru Oct. 17: *Cocoon.* Beg. Oct. 18: *Compromising Positions.*

720. WHITE PLAINS—GALLERIA—997-8198. #1—*Bette Off Dead.* #2—*Silver Bullet.*

721. WHITE PLAINS—UA CINEMA—946-2820. *Commando.*

722. YONKERS—CENTRAL PLAZA—793-3232. #1—*Agnes of God.* #2—*Commando.* #3—*Marie.* #4—*Better Off Dead.*

723. YONKERS—MOVIELAND—793-0002. #1—*Silver Bullet.* #2—*After Hours.* #3—*Back to the Future.* #4—*Plenty.*

724. YONKERS—PARK HILL—969-4477. #1—*Invasion U.S.A.* #2—*Pee-wee's Big Adventure.* #3—*Remo Williams: The Adventure Begins . . . .*

Rockland County

751. MONSEY—ROCKLAND DRIVE-IN—356-4040. Thru Oct. 17: *School Spirit; Slumber Party Massacre.*

752. NANUET—MALL—623-6336. Program unavailable.

753. NANUET—ROUTE 59—623-3355. *Plenty.*

754. NANUET—RKO MOVIES—623-0211. #1—*Better Off Dead.* #2—*Invasion U.S.A.* #3—*Sweet Dreams.* #4—*Back to the Future.* #5—*Agnes of God.*

755. NEW CITY—TOWN—634-5100. #1—*Commando.* #2—*Silver Bullet.*

756. NEW CITY—UA CINEMA 304—634-8200. #1—*After Hours.* #2—Thru Oct. 17: *Jagged Edge.* Beg. Oct. 18 (tent.): *Re-animator.*

757. NYACK—CINEMA EAST—358-6631. *Marie.*

759. PEARL RIVER—CENTRAL—735-2530. *Silver Bullet.*

760. PEARL RIVER—PEARL RIVER—735-6500. *Commando.*

761. SPRING VALLEY—CINEMA 45—352-1445. *Kiss of the Spider Woman.*

762. SPRING VALLEY—PIX—425-6902. #1—*Jagged Edge.* #2—*Compromising Positions.*

763. STONY POINT—9 W CINEMA—942-0303. Thru Oct. 17: *Pee-wee's Big Adventure.*

764. SUFFERN—LAFAYETTE—357-6030. *Remo Williams: The Adventure Begins . . . .*

765. WEST HAVERSTRAW—PLAZA—947-2220. *Remo Williams: The Adventure Begins . . . .*

CONNECTICUT

AREA CODE 203

Fairfield County

800. BROOKFIELD—FINE ARTS—775-0070. #1—*Back to the Future.* #2—*Sweet Dreams.*

801. DANBURY—CINE—743-2200. #1—*Agnes of God.* #2—*After Hours.* #3—*Plenty.*

802. DANBURY—CINEMA—748-2923. #1—*Better Off Dead.* #2—*Jagged Edge.*

803. DANBURY—PALACE—748-7496. #1—*Commando.* #2—*Silver Bullet.* #3—*Remo Williams: The Adventure Begins . . . .*

804. DARIEN—PLAYHOUSE—655-0100. *Jagged Edge.*

805. FAIRFIELD—COMMUNITY—255-6555. #1—*Back to the Future.* #2—*Jagged Edge.*

806. FAIRFIELD—COUNTY—334-1411. *Remo Williams: The Adventure Begins . . . .*

807. GREENWICH—CINEMA—869-6030. #1—*Jagged Edge.* #2—*Better Off Dead.*

808. GREENWICH—PLAZA—869-4030. #1—*Agnes of God.* #2—*Kiss of the Spider Woman.* #3—*Marie.*

809. NEW CANAAN—PLAYHOUSE—966-0600. *After Hours.*

810. NORWALK—CINEMA—838-4504. #1—*Jagged Edge.* #2—*Commando.*

811. NORWALK—NORWALK—866-9202. *Remo Williams: The Adventure Begins . . . .*

812. SOUTH NORWALK—SONO—866-9202. Oct. 16–18: *The Home and the World.* Oct. 19–22: *Prizzi's Honor.*

813. SPRINGDALE—STATE—325-0250. *Back to the Future.*

814. STAMFORD—AVON—324-9205. #1—*Commando.* #2—*Invasion U.S.A.*

815. STAMFORD—CINEMA—324-3100. #1—*Remo Williams: The Adventure Begins . . . .* #2—*Silver Bullet.* #3—*After Hours.*

816. STAMFORD—PARK PLACE—323-1600. #1—*The Gods Must Be Crazy.* #2—Thru Oct. 17: *Compromising Positions.* Beg. Oct. 18: *My Other Husband.*

817. STAMFORD—RIDGEWAY—323-5000. #1—*Plenty.* #2—*Sweet Dreams.*

818. TRUMBULL—TRANS-LUX—374-0462. #1—*Agnes of God.* #2—*Commando.* #3—*After Hours.*

819. WESTPORT—FINE ARTS—227-3324. #1—*Silver Bullet.* #2—*Sweet Dreams.* #3—227-9619. *After Hours.* #4—226-6666. *Agnes of God.*

820. WESTPORT—POST—227-0500. *Plenty.*

821. WILTON—CINEMA—762-5678. *Better Off Dead.*

NEW JERSEY

AREA CODE 201

Hudson County

900. ARLINGTON—LINCOLN—997-6873. #1—Thru Oct. 17: *Return to Oz.* Beg. Oct. 18: *Re-animator.* #2—*Commando.* #3—*Jagged Edge.*

901. HARRISON—WARNER—482-8550. #1—*Better Off Dead.* #2—Thru Oct. 17: *The Emerald Forest.* Beg. Oct. 18: *School Spirit.*

902. JERSEY CITY—HUDSON PLAZA—433-1100. #1—*Commando.* #2—*After Hours.*

903. JERSEY CITY—LOEWS—653-4600. #1—*Silver Bullet.* #2—*The Stuff.* #3—*Duel of the Iron Fist; Masters of Death.*

904. JERSEY CITY—STATE—653-5200. #1—*Invasion U.S.A.* #2—*Remo Williams: The Adventure Begins . . . .* #3—*Better Off Dead.* #4—Thru Oct. 17: *Jagged Edge.* Beg. Oct. 18: *Re-animator.*

905. SECAUCUS—LOEWS HARMON COVE—866-1000. #1—*Silver Bullet.* #2—*Jagged Edge.* #3—*Marie.* #4—*Remo Williams: The Adventure Begins . . . .*

906. SECAUCUS—LOEWS MEADOW—866-6161. #1—*Commando.* #2—*Better Off Dead.* #3—*Sweet Dreams.* #4—*After Hours.* #5—*Agnes of God.* #6—*Back to the Future.*

909. WEST NEW YORK—MAYFAIR—865-2010. Thru Oct. 17: *Cocoon; The Flamingo Kid.* Beg. Oct. 18: *Invasion U.S.A.; American Ninja.*

Essex County

910. BLOOMFIELD—CENTER—748-7900. *Jagged Edge.*

911. BLOOMFIELD—RKO ROYAL—748-3555. #1—*Silver Bullet.* #2—*Invasion U.S.A.*

912. CEDAR GROVE—CINEMA 23—239-1462. *Commando.*

913. EAST ORANGE—RKO HOLLYWOOD—678-2262. *Commando; Conan the Barbarian.*

914. IRVINGTON—CASTLE—372-9324. #1—*Remo Williams: The Adventure Begins . . . .* #2—*Commando.*

915. LIVINGSTON—COLONY—992-0800. *Remo Williams: The Adventure Begins . . . .*

916. MAPLEWOOD—MAPLEWOOD—763-3100. *Jagged Edge.*

917. MILLBURN—RKO—376-0800. #1—*Compromising Positions.* #2—*Back to the Future.*

918. MONTCLAIR—CLARIDGE—746-5564. #1—*Back to the Future.* #2—*The Gods Must Be Crazy.* #3—*Marie.*

919. MONTCLAIR—WELLMONT—783-9500. #1—*Pee-wee's Big Adventure.* #2—*Remo Williams: The Adventure Begins . . . .* #3—*Better Off Dead.*

920. NUTLEY—FRANKLIN—667-1777. #1—*Better Off Dead.* #2—Thru Oct. 17: *Teen Wolf.* #3—Tent.: *Remo Williams: The Adventure Begins . . . .*

921. UPPER MONTCLAIR—BELLEVUE—744-1455. #1—*Agnes of God.* #2—*Plenty.* #3—*Sweet Dreams.*

922. VERONA—VERONA—239-0880. Thru Oct. 17: *Jagged Edge.* Beg. Oct. 18 (tent.): *Re-animator.*

923. WEST ORANGE—ESSEX GREEN—731-7755. #1—*Plenty.* #2—*After Hours.* #3—*Silver Bullet.*

Union County

930. BERKELEY HEIGHTS—BERKELEY—464-8888. *Cocoon.*

931. CRANFORD—RKO—276-9120. #1—*Pee-wee's Big Adventure.* #2—*Back to the Future.*

932. ELIZABETH—ELMORA—352-3483. *Jagged Edge.*

933. LINDEN—TWIN—925-9787. #1—*Commando.* #2—*Better Off Dead.*

934. ROSELLE PARK—PARK—245-0358. *Cocoon.*

935. SUMMIT—STRAND—273-3900. *Plenty.*

936. UNION—FIVE POINTS—964-3466. #1—*After Hours.* #2—*Commando.*

937. UNION—LOST PICTURE SHOW—964-4497. *Kiss of the Spider Woman.*

938. UNION—RKO—686-4373. #1—*Silver Bullet.* #2—*Agnes of God.*

939. WESTFIELD—RIALTO—232-1288. #1—*Plenty.* #2—*Jagged Edge.* #3—*Sweet Dreams.*

940. WESTFIELD—TWIN—654-4720. #1—*Remo Williams: The Adventure Begins . . . .* #2—*Better Off Dead.*

Bergen County

950. BERGENFIELD—BERGENFIELD—385-1600. #1—Thru Oct. 17: *Compromising Positions.* #2—Thru Oct. 17: *Teen Wolf.*

951. CLOSTER—CLOSTER—768-8800. *Silver Bullet.*

952. EDGEWATER—LOEWS SHOWBOAT—941-3660. #1—*Sweet Dreams.* #2—*Marie.* #3—*Remo Williams: The Adventure Begins . . . .* #4—*Plenty.*

953. EMERSON—TOWN—261-1000. *Commando.*

954. FAIR LAWN—HYWAY—796-1717. #1—*Back to the Future.* #2—Thru Oct. 17: *Jagged Edge.* Beg. Oct. 18 (tent.): *Re-animator.*

955. FAIRVIEW—TWIN—941-2424. #1—*Silver Bullet.* #2—*Commando.*

956. FORT LEE—LINWOOD—944-6900. #1—*After Hours.* #2—Thru Oct. 17: *Jagged Edge.* Beg. Oct. 18: *Re-animator.*

957. FORT LEE—SHARON—224-0202. *Agnes of God.*

958. OAKLAND—TWIN—337-4478. #1—*Jagged Edge.* #2—*Back to the Future.*

959. PALISADES PARK—PARK LANE—944-1086. #1—Thru Oct. 17: *Pee-wee's Big Adventure.* #2—*Cocoon.*

960. PARAMUS—CINEMA 35—845-5070. *Back to the Future.*

961. PARAMUS—DRIVE-IN—368-1440. Thru Oct. 17: *Sudden Death; Creepers.*

962. PARAMUS—RKO BERGEN MALL—845-4449. *Kiss of the Spider Woman.*

963. PARAMUS—RKO ROUTE 4—487-7909. #1—*Agnes of God.* #2—*Compromising Positions.* #3—*Plenty.* #4—*Sweet Dreams.* #5—*Commando.* #6—*After Hours.* #7—*Silver Bullet.* #8—*The Gods Must Be Crazy.* #9—*Marie.* #10—*Commando.*

964. PARAMUS—RKO ROUTE 17—843-3830. #1—*Better Off Dead.* #2—*Invasion U.S.A.* #3—*Remo Williams: The Adventure Begins . . . .*

965. RAMSEY—CINEMA—825-2090. *Commando.*

966. RAMSEY—INTERSTATE—327-0153. Program unavailable.

967. RIDGEFIELD PARK—RIALTO—641-0617. *Cocoon.*

968. RIDGEWOOD—RKO WARNER—444-1234. #1—*Silver Bullet.* #2—*Jagged Edge.* #3—*Commando.* #4—*Sweet Dreams.*

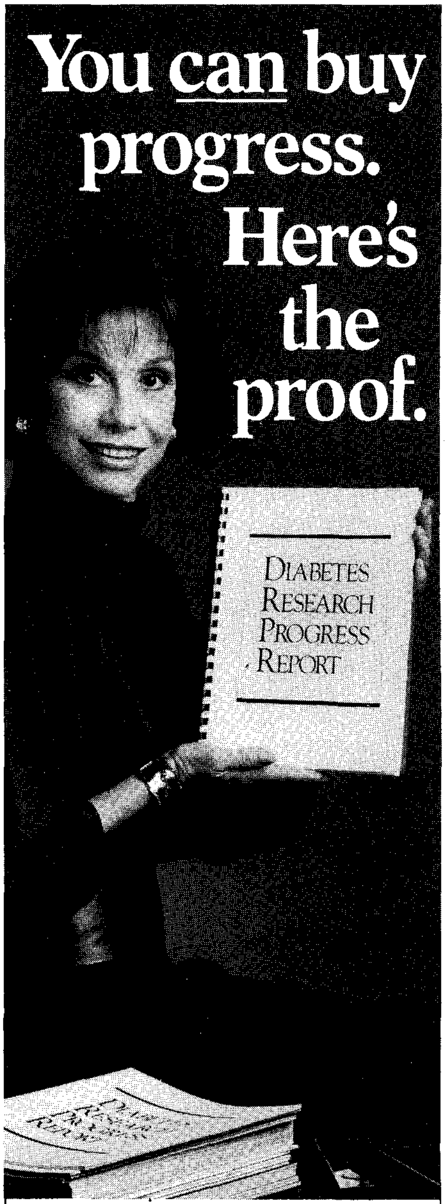
969. RIDGEWOOD—ROSEBUD—670-9183. Oct. 14–17: *Deception.* Oct. 18–20: *You Can't Take It With You.* Oct. 21–24: *Spellbound.*

970. RUTHERFORD—WILLIAMS CENTER—933-3700. #1—*Jagged Edge.* #2—Thru Oct. 17: *Pee-wee's Big Adventure.* Beg. Oct. 18: *Cocoon.*

971. TEANECK—MOVIE CITY—836-3334. #1—*Jagged Edge.* #2—*Invasion U.S.A.* #3—*Sesame Street Presents: Follow That Bird.* #4—Thru Oct. 17: *Pee-wee's Big Adventure.*

972. TENAFLY—BERGEN—567-0004. *Plenty.*

973. WASHINGTON TOWNSHIP—CINEMA—666-2221. *Back to the Future.*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BRIEF MOVIE REVIEWS

This index, arranged in alphabetical order, includes most, but not necessarily all, films currently playing.

The date in parentheses at the end of the capsule reviews refers to the issue of *New York* in which David Denby's review originally appeared; the numbers which follow the reviews refer back to the theater numbers in the listings pages immediately preceding this section.

MPAA RATING GUIDE

G:	**General Audiences. All ages admitted.**
PG:	**Parental Guidance Suggested. Some material may not be suitable for children.**
PG-13:	**Parents are strongly cautioned to give special guidance for children under 13. Some material may be inappropriate for young children.**
R:	**Restricted. Under 17 requires accompanying parent or adult guardian.**
X:	**No one under 17 admitted.**

NEW FILMS

★ **New films recommended by *New York*'s critic.**

ACQUA E SAPONE—(1 hr. 45 min., '84) In Italian, Eng. subtitles. A comedy following the exploits of a man who assumes the identity of a parochial school priest in order to become the tutor of a popular teen model. With Carlo Verdone, Natasha Hovey, and Florinda Bolkan. Screenplay by Verdone, Enrico Oldoini, and Franco Ferrini. Dir. Verdone. PG. **84**

★ **AFTER HOURS**—(1 hr. 36 min., '85) At the simplest level, Martin Scorsese's black comedy is the story of a terrible date. A rather ordinary young man, Paul (Griffin Dunne), meets a girl (Rosanna Arquette) in a coffee shop, goes to visit her in her SoHo loft, and suffers one absurd, frightening, and humiliating experience after another. For about an hour or so, Scorsese, shooting a screenplay written by Joseph Minion as a Columbia University course assignment, captures the paranoia of our city and the hell of being a single person. The details are hilarious, exact, and harrowing, and the casting of the movie is marvelously shrewd: John Heard is on hand as a friendly bartender, Teri Garr as a bored cocktail waitress, Cheech and Chong as rip-off artists, Linda Fiorentino as a glamorous S&M sculptress. But the movie is structurally askew: Rosanna Arquette, Paul's witchy, neurotic date, drops out of the picture early on, and Scorsese, trying to keep things going, increases the craziness of what happens to Paul. *After Hours* loses its paranoid accuracy and becomes a sub-Fellini carnival. But see it for the great early scenes. Cinematography by Michael Ballhaus. (Sept. 23, 1985) R. **21, 35, 46, 85, 112, 113, 201, 204, 214, 301, 308, 403, 405, 507, 509, 511, 536, 538, 541, 604, 609, 612, 613, 620, 630, 700, 705, 707, 712, 714, 723, 756, 801, 809, 815, 818, 819, 902, 906, 923, 936, 956, 963**

AGNES OF GOD—(1 hr. 39 min., '85) An epic about Jane Fonda smoking a cigarette. The noxious weed is frantically lit, furiously puffed, and desperately held, still burning, to the end of a virgin butt. The most famous health fanatic in the country is placing her dedication to her art on an altar. Fonda plays a taut modern woman, a court-appointed shrink investigating the case of a teenage nun (Meg Tilly) who has apparently murdered her own newborn baby. Cigarette smoking seems to be the key to the psychiatrist's unhappiness. Adapting his own play, John Pielmeier indulges a bad case of Broadway dialectics. The Mother Superior of the convent (Anne Bancroft), a shrewd and worldly woman, wants to believe in saints and miracles; the shrink, who has lost her faith, wants to destroy what she takes to be the medieval superstitions of the Catholic church. They fight for possession of the young nun. Much debating, hypnotism, and shrieking fits. A generally handsome production, but the material is sensational and unsatisfying. Dir. Norman Jewison. (Sept. 23, 1985) PG-13. **41, 54, 113, 209, 214, 302, 315, 316, 403, 525, 537, 539, 541, 600, 609, 612, 641, 645, 706, 708, 722, 754, 801, 808, 818, 819, 906, 921, 938, 957, 963**

★ **BACK TO THE FUTURE**—(1 hr. 54 min., '85) It's based on a gimmicky idea—but the gimmick has surprising power. Michael J. Fox, a frustrated high-school rocker, is friends with an outcast mad scientist who accidentally propels him backward thirty years in time. There Fox encounters his parents as unmarried teenagers. His dad, Crispin Glover, is a pathetic weakling; his mom, Lea Thompson, is a heavy-breathing bombshell in a low-cut dress. When the hero accidentally interrupts the first meeting between his parents—the meeting he has always heard about—his mom falls in love with *him*. Faced with an Oedipal catastrophe too gruesome for thought, he struggles to bring his prospective parents together. This mind-boggling, teasing premise has been made with quite extraordinary invention, and the '50s "look"—weak solid colors, duck's ass and taffeta—is a hilarious satire of movies from that period. Written by the team of Bob Gale and Robert Zemeckis. Dir. Zemeckis. (July 15, 1985) PG. **13, 32, 62, 88, 113, 201, 203, 211, 213, 304, 305, 306, 307, 400, 508, 514, 517, 525, 527, 534, 535, 541, 602, 609, 611, 643, 705, 710, 723, 754, 800, 805, 813, 906, 917, 918, 931, 954, 958, 960, 973**

BETTER OFF DEAD—(1 hr. 33 min., '85) A comedy about a teenage boy hopelessly in love with a fickle young woman who drops him for a skiing champion. With John Cusack, David Ogden Stiers, Diane Franklin, Kim Darby, and Curtis Armstrong. Written and directed by Savage Steve Holland. PG. **12, 37, 53, 68, 85, 106, 108, 111, 113, 202, 206, 208, 217, 220, 302, 304, 308, 315, 316, 320, 400, 505, 508, 514, 515, 525, 527, 533, 534, 541, 543, 600, 605, 609, 616, 619, 621, 625, 632, 634, 638, 707, 710, 716, 720, 722, 754, 802, 807, 821, 901, 904, 906, 919, 920, 933, 940, 964**

CAME A HOT FRIDAY—(1 hr. 40 min., '85) A comedy about two bumbling con men in post-World War II New Zealand. With Peter Bland and Philip Gordon. Screenplay by Ian Mune and Dean Parker, based on Ronald Hugh Morrieson's novel. Dir. Mune. PG. **84**

★ **LA CHEVRE**—(1 hr. 31 min., '81) In French, Eng. subtitles. Francis Veber's farce about chronically unlucky people might have been an eccentric classic if it were more intricate and better timed. As it is, the movie is still pretty funny. Marie, an heiress with awful luck, gets kidnapped in Mexico. When a hard-nosed detective (Gérard Depardieu) fails to find her, her father sends along one of his employees, an accountant (Pierre Richard) with unfathomable, terrifying bad luck. The theory is that the accountant will fall into the same misadventures as Marie and lead them, through a chain of disasters, to the lost girl. What makes the movie unusual is that the comic hero is not some schleppy little pet but a genuinely dislikable man—fatuously sure of himself with women, convinced of his intellectual powers. Pierre Richard makes him an incompetent force of nature, while Depardieu manages to express a dozen varieties of indignation and disbelief without turning into a prig. (Aug. 12, 1985) **13, 44, 84**

COCOON—(1 hr. 58 min., '85) A group of extraterrestrials lands in the Gulf of Mexico, digs up some pods from the deep, and deposits them in a swimming pool attached to a rented mansion. Meanwhile, Hume Cronyn, Dom Ameche, and Wilford Brimley, inhabitants of the retirement home next door, climb the wall to take a secret swim in the pool. Contact with the cocoons reinvigorates them, and in the morning, their mates (Jessica Tandy, Maureen Stapleton, and Gwen Verdon) smile contentedly. Director Ron Howard may have set out to be generous to the elderly, but this myth of rejuvenation hardly argues for the powers of old people; they aren't shown using their experience or knowledge, only their new physical vitality. The premise is remarkably similar to that of Steven Spielberg's "Kick the Can" episode in *Twilight Zone—The Movie,* and some of the visual motifs are borrowed, too. Ron Howard has his own humorous way of looking at things—so why borrow Spielberg's? With Steve Guttenberg, Brian Dennehy, Tahnee Welch, and Jack Gilford. Screenplay by Tom Benedek. (June 24, 1985) PG-13. **44, 215, 216, 219, 311, 321, 503, 518, 521, 528, 529, 542, 607, 624, 628, 629, 640, 644, 715, 719, 909, 930, 934, 959, 967, 970**

★ **COLONEL REDL**—(2 hr. 24 min., '85) In German, Eng. subtitles. Another fascinating study of dissimulation and impersonation by the team—star Klaus Maria Brandauer and director István Szabó—who made *Mephisto.* Alfred Redl, a poor boy from the provinces, was given a scholarship to the state military academy in the declining years of the Austro-Hungarian Empire. He rose quickly, but his career was always in danger. He was bisexual, disguising his love for a fellow officer, a Hungarian aristocrat, with bouts of whoring. In an aristocratic society, those playing for the highest stakes are held to public standards of honor so much more pressured and formal than any we know; *Colonel Redl* offers testimony on the intricate protocol of duels, friendships, power alliances, love affairs. Redl, who was possibly a Jew, hides his roots and turns himself into a mask. But in the end he is perversely undone by his own religion of service to the monarchy. By degrees, he plays into the hands of the archduke Franz Ferdinand (Armin Mueller-Stahl), allowing himself, out of loyalty, to become a victim of the state. The final moments are harrowing. A heavy-spirited but powerful film. (Oct. 14, 1985) R. **48**

COMMANDO—(1 hr. 27 min., '85) Arnold Schwarzenegger stars as Colonel John Matrix, a former leader of an elite military group who is forced back into service when his daughter is kidnapped. With Rae Dawn Chong. Screenplay by Joseph Loeb III, Matthew Weisman, Steven E. de Souza, and Richard Tuggle. Dir. Mark L. Lester. R. **3, 20, 22, 33, 68, 89, 100, 103, 106, 110, 111, 113, 204, 208, 210, 212, 217, 220, 221, 300, 304, 306, 309, 316, 320, 322, 328, 404, 508, 509, 511, 514, 517, 519, 525, 540, 543, 601, 609, 611, 612, 619, 621, 627, 632, 646, 707, 710, 712, 714, 721, 722, 755, 760, 803, 810, 814, 818, 900, 902, 906, 912, 913, 914, 933, 936, 953, 955, 963, 965, 968**

★ **COMPROMISING POSITIONS**—(1 hr. 38 min., '85) Frank Perry directed and Susan Isaacs wrote this malicious and entertaining satirical comedy about the murder of a sleazy Long Island dentist (Joe Mantegna) who has the habit of seducing his female patients and photographing them trussed in leather straps, hoods, and whatnot. Susan Sarandon is the housewife (a former investigative reporter) who tries to crack the case, and playing the dentist's patients and former mistresses are such talented theater actresses as Judith Ivey, Joan Allen, and Deborah Rush. Isaacs, adapting her own 1978 best-seller, puts a standard feminist halter on her heroine—she needs to do something more with her life than be wife and mom, and her hardworking husband (Edward Herrmann) doesn't approve. Their stale marital conflict, which rages in scene after scene, throws dust in the eyes of the movie's wit. Still, much of *Compromising Positions* is sparkling fun. (Sept. 9, 1985) R. **25, 64, 80, 88, 311, 319, 324, 517, 522, 525, 529, 532, 544, 618, 625, 626, 644, 709, 719, 762, 816, 917, 950, 963**

CROSSOVER DREAMS—(1 hr. 26 min., '85) A self-congratulatory little morality play about a New York salsa musician (Rubén Blades) who, tired of working for nothing on the *cuchifrito* circuit, signs a deal with a slick, white downtown record producer. Immediately, the hero sells out, corrupting his music and betraying his neighborhood friends. Then his "crossover" album bombs anyway. *Crossover Dreams* says that you shouldn't get above yourself, that you've got to remain true to the sources of your art (i.e., the people you grow up with), and that white people are slick trash who will exploit you and then dump you on the junk heap. *Does anyone connected with this movie* really believe what it says? It certainly isn't Rubén Blades's story; he's been very successful outside the barrio without destroying his soul or his music. Written by Leon Ichaso, Blades, and producer Manuel Arce. Dir. Ichaso. (Sept. 9, 1985) **82**

★ **DANCE WITH A STRANGER**—(1 hr. 42 min., '85) Mike Newell's film, written by Shelagh Delaney (from a true story), is like a single long spell of the blues, and like many such spells, it is both powerful and baffling, both evocative and unilluminating. In 1954, Ruth Ellis (Miranda Richardson), a platinum-blonde "hostess" in a small London drinking club, falls for a good-looking racing-car driver named David Blakely (Rupert Everett). An alcoholic dropout from an upper-class family, David is a surly, useless man who doesn't show Ruth even minimal consideration. Betrayed again and again, she drifts into madness and empties a revolver into her lover outside a Hampstead pub. (Ruth Ellis is the last woman in England to be hanged.) Shelagh Delaney's writing is so precise that it makes you wince, and Miranda Richardson's screen debut can only be called a revelation. Ian Holm is remarkably good as Ruth's faithful, boring protector, but Rupert Everett lets the film down. His eyes wander, he drops his chin—he hardly seems *there.* (Aug. 19, 1985) R. **51**

THE DOCTOR AND THE DEVILS—(1 hr. 32 min., '85) An anatomist in Victorian England refuses to follow the rules of the medical establishment in his scientific research: a gothic thriller inspired by the lives of grave robbers Burke and Hare. With Timothy Dalton, Jonathan Pryce, Stephen Rea, and Twiggy. Ronald Harwood adapted an original screenplay by Dylan Thomas. Dir. Freddie Francis. R. **49**

DREAMCHILD—(1 hr. 40 min., '85) The old woman who, as a child, was the inspiration for the Alice of Lewis Carroll's *Alice's Adventures in Wonderland,* recalls her relationship with the author. With Coral Browne, Peter Gallagher, Ian Holm, Jane Asher, Nicola Cowper, Caris Corfman, and Amelia Shankley, with characters designed and performed by Jim Henson's Creature Shop. Written by Dennis Potter. Dir. Gavin Millar. PG. **56**

★ **THE EMERALD FOREST**—(1 hr. 55 min., '85) A little boy, the son of an American engineer (Powers Boothe) building a dam in the Amazon, wanders into the jungle and is kidnapped by a primitive tribe in green paint—the "invisible people." Ten years later, after many forays, the engineer meets his son again. The boy, now a strong and lithe teenager (Charley Boorman), has been adopted by the tribe's chief, the amiable shaman Wanadi (Rui Polonah), and doesn't want to return to civilization. The movie is a mix of standard narrative and anthropological seriousness, and writer Rospo Pallenberg and director John Boorman actually make us care about the rituals of this tribe, whose very existence is threatened by encroaching civilization. Boorman, who has a weakness for metaphysical speculation, here wraps the fancy ideas into a forward-moving, melodramatic plot. The movie is exciting, imaginative, and sensuously beautiful. (July 22, 1985) R. **5, 36, 308, 644, 901**

★ **THE GODS MUST BE CRAZY**—(1 hr. 49 min., '84) An amiable, shaggy-dog-story-type comedy, written and directed by Jamie Uys, a South African who makes friendly jokes about the absurdities and discontinuities of African life. In the pseudo-documentary opening, we see footage of the Bushmen who live in the Kalahari Desert of Botswana, a gentle people whose lives are disrupted when a pilot carelessly drops a Coke bottle from his cockpit. The Bushmen think the object is a gift from the gods, and begin squabbling over it. When their leader, Xi, decides to throw it off the end of the world, he moves to the edge of the desert, where he encounters the representatives of "superior" white civilization. Director Uys mixes anthropological comedy and slapstick; he knows his Harold Lloyd and his Keystone Kops. Some of the gags are not of a very high order, but Uys keeps them coming, and he makes use of everything he's got. With Marius Weyers, Sandra Prinsloo, and the Bushman N!xau. (July 30, 1984) PG. **63, 304, 326, 514, 519, 615, 638, 816, 918, 963**

HAIL MARY—(1 hr. 47 min., '85) In French, Eng. subtitles. Reviewed in this issue. **47**

HIMATSURI—(2 hr., '85) In Japanese, Eng. subtitles. In a small Japanese coastal village, a man obsessed with a local mountain goddess refuses to sell his property to developers from Tokyo, angering his fellow villagers. With Kenya Kitaoji. Screenplay by Mitsuo Yanagimachi and Kenji Nakagami. Dir. Yanagimachi. **4**

INVASION U.S.A.—(1 hr. 47 min., '85) Chuck Norris, as a retired government agent, takes on a terrorist group that has invaded the United States. With Richard Lynch and Melissa Prophet. Screenplay by James Bruner and Norris. Dir. Joseph Zito. R. **37, 110, 111, 113, 200, 206, 212, 220, 300, 306, 309, 320, 505, 525, 541, 544, 605, 606, 609, 611, 616, 710, 724, 754, 814, 904, 909, 911, 964, 971**

JAGGED EDGE—(1 hr. 48 min., '85) A gut-twisting piece of low entertainment. You can enjoy it, even as your mind is crying "Foul." Glenn Close, wearing dress-for-power outfits, is an attorney defending a San Francisco newspaper publisher accused of murdering his wealthy wife. The publisher is played by Jeff Bridges, who is rather strenuously charming—he makes the publisher a man of the world, and, whether innocent or guilty, no one to mess with. Gradually, Close falls in love. She thinks that he's innocent, of course, but *there's always that nagging bit of doubt. The court*room theatrics are generally enjoyable, but the ending needs a second twist (Agatha Christie would have provided one). Richard Marquand, the director, should lighten the load a bit: He makes a grim, clenched movie that builds towards the inevitable climax of the heroine facing the murderer herself—the woman-alone-in-the-dark routine that has squeezed audiences into submission in a dozen or more bad films from *Wait Until Dark* onward. Screenplay by Joe Eszterhas. With Peter Coyote as a villainous district attorney and Robert Loggia as a foul-mouthed but genial private eye. (Oct. 14, 1985) R. **20, 24, 40, 54, 106, 110, 111, 113, 201, 204, 206, 208, 217, 219, 300, 306, 309, 313, 316, 318, 327, 401, 500, 506, 510, 514, 515, 522, 524, 531, 541, 543, 601, 610, 612, 619, 621, 631, 634, 638, 642, 645, 700, 702, 705, 707, 710, 712, 714, 756, 762, 802, 804, 805, 807, 810, 900, 904, 905, 910, 916, 922, 932, 939, 954, 956, 958, 968, 970, 971**

JOSHUA THEN AND NOW—(1 hr. 58 min., '85) On a day when scandal threatens him and his family, Joshua, a popular author and media personality, looks back on his lifelong pursuit of love and success. With James Woods, Gabrielle Lazure, Michael Sarrazin, and Alan Arkin. Screenplay by Mordecai Richler, based on his novel. Dir. Ted Kotcheff. R. **1**

KISS OF THE SPIDER WOMAN—(1 hr. 59 min., '85) As Molina, an Argentinean homosexual imprisoned for molesting a minor, William Hurt is feminine all right, but he doesn't overdo the queenly poses. A polite and deeply respectful man, Molina worships the extravagantly female Hollywood stars of the forties, and each night he tells and retells his favorite movie plots, transforming his memories of them into tapestries of romance and danger. Valentin (Raul Julia), his cell mate and audience, is Molina's opposite in every way. Hetero, and gruffly masculine, he prides himself on living without illusions. This tender and high-minded movie, an adaptation of Manuel Puig's celebrated 1976 novel, is the story of a mutual seduction: The two men not only join sexually, but each is converted to the other's point of view. Alas, the director, Hector Babenco, is too somber for the material. When he recreates the movies that Molina tells, they just look tacky; in the book, listening to Molina's voice, we could see them as a vehicle for his own romantic idealism. With Sonia Braga. Screenplay by Leonard Schrader. (Aug. 5, 1985) R. **12, 52, 81, 209, 217, 505, 513, 520, 523, 613, 708, 718, 761, 808, 937, 962**

★ **MARIE**—(1 hr. 51 min., '85) Solid. Marie Ragghianti (Sissy Spacek), a real-life heroine, took a job at the state house in Tennessee in the early seventies, when Ray Blanton was governor. The sole support of her three young children, she desperately needed work and wanted to believe in the governor (Don Hood), a jowly, florid pol. When Marie is appointed chairman of the state parole board, she begins hearing from detectives, sent by the governor's legal counsel Eddie Sisk (Jeff Daniels), who want her to grant this or that prisoner parole "because the governor wants it." By degrees, she realizes she has landed smack in the middle of a clemency-selling racket. What's best about the

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movie, which was written by John Briley from Peter Maas's book and directed by Australian Roger Donaldson, is its altogether convincing portrait of the way corruption works. Eddie Sisk is the perfect modern Lucifer—charming, sickeningly friendly, the devil as a frat-house mover. What's missing in the movie is any hint of idiosyncrasy in the heroine, who appears to be simply good by nature. With John Cullum. (Oct. 7, 1985) PG-13. **25, 62, 85, 203, 206, 214, 301, 310, 314, 404, 514, 517, 537, 541, 604, 609, 612, 642, 643, 713, 722, 757, 808, 905, 918, 952, 963**

MAXIE—(1 hr. 38 min., '85) A romantic comedy about a couple that moves into a Victorian house in San Francisco and encounters the spirit of a former occupant. With Glenn Close, Mandy Patinkin, Ruth Gordon, Barnard Hughes, and Valerie Curtin. Screenplay by Patricia Resnick, based on the novel *Marion's Wall,* by Jack Finney. Dir. Paul Aaron. PG. **40, 65**

MISHIMA: A LIFE IN FOUR CHAPTERS—(2 hr. 1 min., '85) In Japanese, Eng. subtitles. A sterile and disagreeable folly. Director Paul Schrader has made a dead, formalist biography of the protean Japanese writer, actor, paterfamilias, homosexual, bodybuilder, militarist, and spectacular suicide, Yukio Mishima. Open any novel of Mishima's (at least a dozen have been translated) and you will be struck by the sensuousness of the writing—but Schrader's film is the least sensuous imaginable. Divided into sections that are listed in a "table of contents," the movie has an excruciatingly alien, stop-and-go rhythm. Schrader treats Mishima not as a roaring example of life's bounty—the man was a tiger of energy—but as a mess to be straightened up. His lust for organization winds up diminishing the man he celebrates. Starring Ken Ogata. Leonard Schrader worked with his brother Paul on the script. Music by Philip Glass. (Oct. 7, 1985) R. **56**

MIXED BLOOD—(1 hr. 38 min., '84) An offbeat look at a drug war in the Lower East Side incited by an immigrant mother and her teenage gang. With Marilia Pera, Richard Ulacia, Geraldine Smith, and Linda Kerridge. Written and directed by Paul Morrissey. **5**

MORONS FROM OUTER SPACE—(1 hr. 30 min., '85) The comic misadventures of four aliens whose spaceship crashes onto a highway near London. Starring Mel Smith and Griff Rhys Jones, who also wrote the screenplay. With James B. Sikking, Dinsdale Landen, Jimmy Nail, Joanne Pearce, and Paul Bown. Dir. Mike Hodges. PG-13. **6**

MY OTHER HUSBAND—(1 hr. 50 min., '83) In French, Eng. subtitles. The heroine of this farce is a young woman married to two husbands—a French Algerian pilot in Paris and a schoolteacher in Normandy. With Miou-Miou, Roger Hanin, Eddy Mitchell, Dominique Lavanant, and Charlotte de Turckheim. Screenplay by Jean-Loup Dabadie. Dir. Georges Lautner. PG-13. **13, 816**

PEE-WEE'S BIG ADVENTURE—(1 hr. 36 min., '85) Comedian Pee-wee Herman sets out on a desperate search for his most prized possession—his bicycle. With Elizabeth Daily, Mark Holton, Diane Salinger, and Judd Omen. Written by Phil Hartman, Paul Reubens, and Michael Varhol. Dir. Tim Burton. PG. **33, 307, 321, 323, 324, 326, 327, 530, 541, 602, 623, 624, 628, 631, 640, 710, 724, 763, 919, 931, 959, 970, 971**

PLENTY—(2 hr. 5 min., '85) David Hare's celebrated play has been made into a handsome, entertaining, but ultimately pointless movie by Fred Schepisi. Susan Traherne (Meryl Streep), Hare's spectacularly restless heroine, serves as a courier for the British secret service in occupied France. She is so excited by the danger and glamour of her wartime experience that everything that happens afterwards in England's gray postwar years seems like one long letdown. Edgy and combative, she feels superior to most of the people she works with; she makes scenes, falls apart, and becomes a misery both to herself and to the devoted man (Charles Dance) who marries her. But what does Susan mean when she says, "I want to change everything, and I don't know how"? She never leaves her drawing room except to rampage through a series of jobs for which she is patently unsuited. Someone who goes through life demonstrating her superiority is more a stuck-up prig than a tragic heroine. This is a shallow, snobby film in which theatrical temperament tries, and fails, to do the work of intelligence. Streep has a few stunning scenes, but she can't integrate the different moods of the performance. (How could she? Susan has no core.) The exceptionally strong supporting cast includes Tracey Ullman, Ian McKellen, and memorably, John Gielgud. (Sept. 30, 1985) R. **23, 30, 61, 85, 207, 217, 302, 304, 313, 405, 506, 522, 536, 538, 540, 610, 613, 622, 630, 705, 713, 723, 753, 801, 817, 820, 921, 923, 935, 939, 952, 963, 972**

★ **PRIZZI'S HONOR**—(2 hr. 10 min., '85) A strange and wonderful gangster movie, directed with great gravity and an underlying spirit of mockery by the 78-year-old John Huston. Tucking his lower lip in and raising his eyebrows like semaphores, Jack Nicholson is the stolid enforcer, Charley Partanna, who works for the powerful and dangerous Mafia family, the Prizzis. Charley falls for the gorgeous babe Irene (Kathleen Turner), who turns out to be a hired killer just like him. Lee Richardson and Robert Loggia, as the Prizzi sons, do a straightforward, powerful job of playing heavies, but William Hickey, as Don Corrado Prizzi, the boss of bosses, exudes intellectual enjoyment of evil, a pleasure in criminality for its own sake. In an insolent comic performance, the regal Anjelica Huston, as Maerose, the Prizzi's outcast daughter, schemes to win back Charley, who was once her lover. *Prizzi's Honor* is a send-up of Coppola's masterpiece, *The Godfather,* which regarded criminal activity as a matter scarcely less important than affairs of state. Here, everyone joins in the fun. Written by Richard Condon and Janet Roach, from Condon's 1982 novel. (June 24, 1985) R. **55, 319, 812**

RAMBO: FIRST BLOOD PART II—(1 hr. 33 min., '85) Goofy right-wing fantasy. Bare-chested, and so pumped up his veins appear to have erections, Sylvester Stallone is out in the Vietnamese jungle searching for American POW's and fighting off the Vietnamese and the Russians. *Rambo* is a fascist myth of regeneration—it relies on the furious appeal of the "stab in the back." Rambo is betrayed by the same sort of person—according to this movie—that "prevented" the Americans from winning in Vietnam. But Rambo the super-killer, purifying himself by returning to nature, killing with a knife and bow and arrow, will recover American honor. The longing to go back there and win that damn war is so strong that the right-wing fantasists have co-opted the enemy's strategy—guerrilla warfare. The action rages on, not plausible for a second: The Russians and Vietnamese forget to take cover and haplessly fall down by the dozen before Stallone's hail of bullets. With Charles Napier and Richard Crenna. Dir. George P. Cosmatos. (June 3, 1985) R. **33, 321, 516, 521**

REMO WILLIAMS: THE ADVENTURE BEGINS . . .—(1 hr. 54 min., '85) Remo, a tough New York City cop, is recruited for his first top-secret mission with the U.S. government. With Fred Ward, Joel Grey, Wilford Brimley, J. A. Preston, and George Coe. Written by Christopher Wood, based on "The Destroyer" series of novels by Richard Sapir and Warren Murphy. Dir. Guy Hamilton. PG-13. **13, 33, 53, 67, 87, 100, 104, 106, 110, 112, 113, 200, 202, 206, 210, 212, 220, 300, 304, 309, 310, 315, 316, 318, 322, 402, 500, 506, 513, 519, 525, 528, 531, 534, 541, 603, 609, 612, 613, 625, 633, 702, 703, 710, 713, 717, 724, 764, 765, 803, 806, 811, 815, 904, 905, 914, 915, 919, 920, 940, 952, 964**

7 UP—(40 min., '63) and **28 UP**—(2 hr. 16 min., '84) *7 Up,* a documentary researched by Michael Apted for England's Granada Television, features interviews of fourteen seven-year-olds from diverse backgrounds and classes. Apted pursued the project for Granada for the next twenty years, in seven-year intervals, following the children of *7 Up* as they grew into adults. The end product is *28 Up,* which Apted directed. **1**

SHEER MADNESS—(1 hr. 45 min., '83) In German, Eng. subtitles. A drama about the friendship that develops between two women: One is independent, a professor of women's literature, and the other is a painter, neurotically dependent on her husband. With Hanna Schygulla and Angela Winkler. Written and directed by Margarethe von Trotta. **82**

SILVER BULLET—(1 hr. 35 min., '85) Stephen King wrote the screenplay, based on his short novel *Cycle of the Werewolf,* of this horror film about werewolves in a small town and the handicapped thirteen-year-old boy who stops them. With Gary Busey, Everett McGill, and Corey Haim. Dir. Daniel Attias. R. **25, 32, 67, 85, 88, 89, 100, 103, 104, 108, 113, 201, 203, 206, 211, 212, 213, 220, 305, 307, 317, 318, 328, 401, 509, 515, 517, 525, 533, 541, 602, 609, 612, 615, 619, 625, 630, 642, 643, 701, 711, 714, 716, 717, 720, 723, 755, 759, 803, 815, 819, 903, 905, 911, 923, 938, 951, 955, 963, 968**

THE STUFF—(1 hr. 28 min., '85) A popular, widely advertised product—a seemingly innocent substance resembling ice cream—becomes the source of horror.

With Michael Moriarty, Andrea Marcovicci, Garrett Morris, Paul Sorvino, Scott Bloom, and Danny Aiello. Written and directed by Larry Cohen. R. **31, 211, 324, 541, 903**

SWEET DREAMS—(1 hr. 51 min., '85) An unusually decent biographical picture about the passionate and stormy marriage of Patsy Cline (Jessica Lange), the great country singer, and Charlie Dick (Ed Harris), a charming, charismatic, but rather loutish man whose role in life seems to have been to exhilarate and enrage his brilliant wife. Screenwriter Robert Getchell and director Karel Reisz don't seem much interested in Cline's art—her greatness is presented as a given, something achieved without much struggle. It's the nagging rhythm of the marriage that interests them—the woman's giving everything, the man's screwing up and begging forgiveness, the bouts of anger and sex, distance and closeness. It's almost too central a story, fatally lacking that degree of idiosyncrasy or wildness that would give so domestic a focus any real point. As beautifully as the two talented stars play it, the fourteenth time Charlie Dick heads for the fridge to get a bottle of beer and Patsy starts screaming at him, we begin to blank out. (Oct. 14, 1985) PG-13. **5, 30, 60, 85, 88, 113, 201, 204, 207, 214, 302, 315, 317, 501, 508, 511, 517, 519, 525, 538, 540, 600, 609, 612, 613, 625, 633, 702, 703, 713, 754, 800, 817, 819, 906, 921, 939, 952, 963, 968**

TEEN WOLF—(1 hr. 28 min., '85) An ordinary young man who wants to be special is suddenly transformed into a wolf—and a local celebrity. With Michael J. Fox, James Hampton, Scott Paulin, Susan Ursitti, Jerry Levine, and Jay Tarses. Written by Joseph Loeb III and Matthew Weisman. Dir. Rod Daniel. PG. **33, 304, 321, 516, 521, 525, 526, 541, 611, 920, 950**

WETHERBY—(1 hr. 37 min., '85) Gloom and silent suffering, repressed emotion and sudden aggression, a cut throat and a bloody suicide—playwright David Hare, making his debut in movies as both writer and director, has chosen the cold, gray style of British anguish. In the Yorkshire countryside, a young man (Tim McInnerny) invites himself to a dinner party given by a local schoolteacher (Vanessa Redgrave), then returns the next day and calmly blows his head off. *Wetherby* is a philosophical mystery story in which the investigation of the young man's act, moving out from the teacher's party to her past and to her relations with her friends, finally asks the question of why *any* of the characters should not commit suicide. The movie, though intelligent, is almost comically morose, and features the insinuating pauses and silences that are a staple of the British highbrow theater. Redgrave, however, is a noble monument, and some of the smaller roles are acidly written and very well played. (July 29, 1985) R. **60**

WHEN FATHER WAS AWAY ON BUSINESS—(2 hr. 24 min., '85) In Serbo-Croatian, Eng. subtitles. Reviewed in this issue. R. **50**

A YEAR OF THE QUIET SUN—(1 hr. 46 min., '84) In Polish, Eng. subtitles. In 1946, in a town once part of Germany and now within Polish borders, an American sergeant stationed as a driver for a war-crimes commission falls in love with a young Polish widow. With Scott Wilson and Maja Komorowska. Dir. Krzysztof Zanussi. PG. **81**

REVIVALS

ARSENIC AND OLD LACE—(1 hr. 58 min., '44) A hilarious, macabre comedy, adapted from Joseph Kesselring's hit Broadway play, about two elderly ladies in Brooklyn with a penchant for pleasantly poisoning people. With Cary Grant, Josephine Hull, Jean Adair, Raymond Massey, Peter Lorre, Jack Carson, and Priscilla Lane. Dir. Frank Capra. **38**

BABY, IT'S YOU—(1 hr. 45 min., '83) Charming minor movie about a love affair that never quite comes off—a largely chaste romance between a wild street kid from Trenton (Vincent Spano) and a bright, ambitious, upper-middle-class Jewish girl (Rosanna Arquette), a realist who wants desperately to be a success in everything she does. The affair is set against the changing culture of the sixties. Dir. John Sayles. **86**

BRINGING UP BABY—(1 hr. 42 min., '38) Poor Cary Grant. On the eve of his nice, quiet wedding, his star crosses those of Katharine Hepburn and her very large cat, who chase him all the way to Connecticut, where he becomes further entangled with the fearsome May Robson, Barry Fitzgerald, and a small dog, and loses his prized intercostal clavicle, and . . . See for yourself. A masterpiece of inspired silliness. Dir. Howard Hawks. **38**

THE DEER HUNTER—(3 hr. 2 min., '78) A vivid, large-scale saga of small-town working-class friends who are subjected to the dislocating weirdness and uncontrollable savagery of the Vietnam War. Ambitious and worth seeing, but often muddled. With Robert De Niro, Christopher Walken, John Savage, John Cazale, and Meryl Streep. Dir. Michael Cimino. **38**

DINER—(1 hr. 50 min., '82) Barry Levinson's beautifully achieved first film, a delicately balanced mixture of satire and warm appreciation. It's Baltimore in 1959, and a group of Jewish and Catholic buddies in their early twenties stay up Friday nights comparing notes on girls, lapping up French fries at their favorite diner, and tearing around town on stupid but exhilarating errands. Levinson captures the low-brow Jewish scholasticism of the fifties and the sexual panic that propelled men into marriage without experience or love. With Kevin Bacon, Mickey Rourke, Steve Guttenberg, and Daniel Stern. **38**

DUCK SOUP—(1 hr. 10 min., '33) Perhaps the most consistently hilarious of the Marx Brothers comedies, this satire of statesmanship, espionage, and war has never slipped from popularity. Including classic musical numbers, the famous "mirror" routine, and much else. Dir. Leo McCarey. **38**

THE EARRINGS OF MADAME DE . . .—(1 hr. 42 min., '53) Max Ophuls's masterpiece, a witty, glamorous, sublimely ironic story of love and betrayal among the aristocracy. Starring the superb trio of Danielle Darrieux, Charles Boyer, and Vittorio De Sica. **45**

8½—(2 hr. 20 min., '63) In Italian, Eng. subtitles. Federico Fellini's portrait of a jaded movie director—an intellectual and dramatic feast. With Marcello Mastroianni, Anouk Aimée, and Claudia Cardinale. **45**

FROM MAO TO MOZART: ISAAC STERN IN CHINA—(1 hr. 24 min., '80) In this first-rate documentary, the violinist is not merely a great musician on tour, he's a rainmaker bringing the juice to a parched land—China, where Western classical music was once denounced as decadent. Stern is a terrific camera subject—brilliant, passionate, a great teacher—and the response of his students is very moving. Dir. Murray Lerner. **81**

THE JUDGE AND THE ASSASSIN—(2 hr. 10 min., '75) In French, Eng. subtitles. A supremely intelligent film. In France in the 1890s, the time of the Dreyfus affair, a provincial magistrate (Philippe Noiret) battles with a homicidal maniac (Michel Galabru), trying to trick him into a confession and force him to stand trial as sane. The core of the movie is a series of remarkable confrontations between these two. The social background of the period, with its atmosphere of hysteria and anti-Semitism, is laid in beautifully. Dir. Bertrand Tavernier. **45**

THE LONG, HOT SUMMER—(1 hr. 57 min., '58) A solid, enjoyable drama of the deep South, based on short stories by Faulkner, mixing raucous comedy, shrewd satire, and juicy romance. With Paul Newman, Orson Welles, Joanne Woodward, Anthony Franciosa, Lee Remick, and Angela Lansbury. Dir. Martin Ritt. **8**

LE PLAISIR—(1 hr. 37 min., '54) In French, Eng. subtitles. One of Max Ophuls's greatest films, three de Maupassant stories elaborately produced, wittily dialogued, and excellently played by an all-star cast. With Jean Gabin, Gaby Morlay, Danielle Darrieux, Madeleine Renaud, Simone Simon, and Claude Dauphin. **45**

REPULSION—(1 hr. 43 min., '65) The galvanic Roman Polanski film starring Catherine Deneuve as a repressed man-slasher. Terrifying and grisly, with a good deal of material that is more clinical than dramatic. **11**

SPELLBOUND—(1 hr. 51 min., '45) Gregory Peck and Ingrid Bergman are a bit too much wholesomeness at once, but this film offers plenty of fun and terror with its murder mystery solved through psychoanalysis. With a dream sequence by Salvador Dali. Dir. Alfred Hitchcock. **969**

THAT HAMILTON WOMAN—(2 hr. 8 min., '41) A long, wordy, lavishly produced romantic drama of Lord Nelson and his love for Lady Hamilton. With Laurence Olivier and Vivien Leigh. Dir. Alexander Korda. **83**

TO HAVE AND HAVE NOT—(1 hr. 40 min., '44) Lauren Bacall (in her debut) teaches Humphrey Bogart how to whistle (and a few other things). This is one of the great, messy Hollywood romances in which World War II is boiled down to a good-guys-vs.-bad-guys melodrama. It's as full of great lines as *Hamlet*. Dir. Howard Hawks. **8**

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BROADWAY

Previews and Openings

Friday, October 18

THE NEWS—Jeff Conaway stars in composer-lyricist Paul Schierhorn's rock musical as the editor of a New York tabloid with sagging circulation; directed by David Rotenberg, choreographed by Wesley Feta. Featured in the cast are Patrick Jude, Cheryl Alexander, Charles Pistone, Lisa Michaelis, and Anthony Crivello. Previews begin 10/18 prior to a 10/31 opening. All preview tickets are $19.50. After opening: Tues. thru Thurs. at 8 p.m., Wed. and Sat. at 2 p.m., $35 to $37.50; Fri. and Sat. at 8 p.m., Sun. at 3 p.m., $37.50 to $39.50. **Helen Hayes,** 240 West 44th Street (944-9300). 2 hr. 10 min. All major credit cards.

Now Playing

AS IS—William Hoffman's touching play about a gay couple's attempts to come to terms with the threat to life posed by the frightening AIDS crisis; directed by Marshall Mason. Featured in the cast are Jonathan Hadary, Jonathan Hogan, Ken Kliban, Lily Knight, Claris Erickson, and Lou Liberatore. The acting is remarkable, as are the decor, lighting, and costumes. Mon. thru Sat. at 8 p.m., $25 to $35; Wed. and Sat. at 2 p.m., $20 to $30. **Lyceum Theatre,** 149 West 45th Street (239-6200). 1 hr. 30 min. All major credit cards. **IRLS**

BIG RIVER—The Tony Awards-winning musical play, based on Mark Twain's *The Adventures of Huckleberry Finn,* with book by William Hauptman, music and lyrics by Roger Miller, is directed by Des McAnuff. Featured in the cast are Susan Browning, Franz Jones, Clint Allen, Andi Henig, Jennifer Leigh Warren, Bob Gunton, Ron Richardson, Daniel Jenkins, and Aramis Estevez. There are enjoyable performances, masterly sets, and rhythmic direction. Tues. thru Sat. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m., $36 to $45; Wed. at 2 p.m., $32 to $40. **Eugene O'Neill Theatre,** 230 W. 49th St. (246-0220). 2 hr. 35 min. Credit cards.

BILOXI BLUES—Bruce Norris is now the star of Neil Simon's sequel to *Brighton Beach Memoirs;* directed by Gene Saks. It takes place in Biloxi, Miss., where Eugene, now in the service, is stationed during the '40s. Featured in the cast are Randall Edwards, Mark Nelson, Penelope Ann Miller, Jim Fyfe, Mark McDermott, James Anthony Shanta, Geoffrey Sharp, and Bill Sadler. The whole production is great—the staging, the scenery, the costumes, the lighting, *and* the stunning ensemble acting. Mon. thru Sat. at 8 p.m., Sat. at 2 p.m., $20–$37.50; Wed. at 2 p.m., $20–$35. **Neil Simon Theatre,** 250 West 52nd Street (757-8646). 2 hr. 40 min. All major credit cards. **IRLS**

BRIGHTON BEACH MEMOIRS—Nicholas Strouse stars as Eugene in a comedy/drama by Neil Simon that deals with two families and their struggles during the Depression when they are forced to live together in a small house in Brooklyn; with Verna Bloom, Jennifer Blanc, Dick Latessa, Dorothy Holland, Wendy Gazelle, and Peter Birkenhead. Gene Saks has directed adroitly and vivaciously; Patricia Zipprodt's costumes and Tharon Musser's lighting can nowise be faulted. Tues. thru Sat. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m., $25–$35; Wed. at 2 p.m., $22–$32. **46th Street Theatre,** 226 West 46th Street (221-1211). 2 hr. 40 min. All major credit cards. ● ● **IRLS**

LA CAGE AUX FOLLES—Van Johnson and Walter Charles star in a musical comedy set in the south of France, based on the French stage comedy by Jean Poiret; book by Harvey Fierstein, music by Jerry Herman; directed by Arthur Laurents. The show is a blend of drag-queen spectacle and domestic tenderness and a quietly moving love story, with glorious sets and costumes. Mon. thru Sat. at 8 p.m., Sat. at 2 p.m., $37.50–$47.50; Wed. at 2, $32.50–$42.50; some balcony seats $10 at each performance. **Palace Theater,** Broadway and 47th Street (757-2626). 2 hr. 40 min. All major credit cards. ● **IRLS**

CATS—The London musical, with a cast of 23 talented American "cats," based on T. S. Eliot's *Old Possum's Book of Practical Cats,* with music by Andrew Lloyd Webber, and the original lyrics; directed by Trevor Nunn. Splendid scenery and costumes, lightsome, high-flying dancers, imaginative and show-stopping lighting, canny and effervescent direction—almost too much dazzlement. Mon. thru Sat. at 8 p.m., Sat. at 2 p.m., $30–$45; Wed. at 2 p.m., $25–$40. **Winter Garden Theater,** Broadway and 50th Street (239-6200). 2 hr. 45 min. All major credit cards. ● ● **IRLS**

A CHORUS LINE—Every generation needs its own backstage legend, and here's a worthy descendant of the great 1933 classic *42nd Street.* Out of the real-life words of chorus-line aspirants, James Kirkwood and Nicholas Dante have fashioned a shiny romance, and it bounces agreeably off Marvin Hamlisch's paper-thin score. Mon.-Sat. at 8 p.m., Wed. and Sat. at 2 p.m.; $30–$45. The film version is coming out Christmas. Gloriosky! **Shubert Theater,** 225 West 44th Street (239-6200). 2 hr. 10 min. All major credit cards. ● ●

DOUBLES—Keir Dullea, Cliff Gorman, Robert Reed, and Charles Repole are the new stars who are in the process of keeping the ball flying in David Wiltse's cleverly molded and orchestrated play, described as a comedy about male friendship and male "mid-life crises"; directed by Morton Da Costa. Mon. thru Sat. at 8 p.m., Sat. at 2 p.m.; $30–$35; Wed. at 2, $15–$30. **Ritz Theatre,** 225 West 48th Street (582-4022). 2 hr. 10 min. All major credit cards.

42ND STREET—Millicent Martin, Don Chastain, Clare Leach, and Lee Roy Reams star in a musical based on the novel by Bradford Ropes which was made into the 1933 film. Clear? Consensus terms this production and cast pure gold and the crowning achievement of the late Gower Champion; the book is by Michael Stewart and Mark Bramble; the music and lyrics are by Harry Warren and Al Dubin. Tues. thru Sat. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m.; $27.50 to $45; Wed. at 2 p.m.; $20 to $35. **The Majestic Theatre,** 247 West 44th Street (239-6200). 2 hr. 15 min. All major credit cards. ● ● **IRLS**

THE ICEMAN COMETH—A revival of the Eugene O'Neill play; Jason Robards has the title role and is directed by Jose Quintero (as in the famous revival of 1956). Barnard Hughes co-stars as the owner of the saloon where down-and-outers hang out, and Donald Moffat plays the disillusioned anarchist. Featured in the cast are Leonardo Cimino, Allen Swift, Caroline Aaron, Harris Laskawy, Paul Austin, James Greene, John Christopher Jones, Paul McCrane, Walter Flanagan, and Bill Moor. Tues. thru Thurs. at 7 p.m., Sun. at 3 p.m., $27.50 to $40; Fri. and Sat. at 7 p.m., $32.50 to $45. **Lunt-Fontanne Theatre,** 205 West 46th Street (575-9200). Approx. 4 hr. 45 min. All major credit cards. **IRLS**

THE MARRIAGE OF FIGARO—Richard Nelson's translation and adaptation of Beaumarchais's comedy classic which provided the plot for Mozart's opera, directed by Andrei Serban, starring Anthony Heald, Dana Ivey, Mary Elizabeth Mastrantonio, and Christopher Reeve. Also in the cast are Caitlin Clarke, James Cahill, William Duell, Carol Teitel, Louis Zorich. Settings and costumes designed by Beni Montresor; incidental music by Richard Peaslee. Tues. thru Thurs. at 8 p.m., Wed. and Sat. at 2 p.m.; Sun. at 3 p.m., $30; Sat. at 8 p.m. $33. **Circle in the Square Theatre,** Broadway at 51st Street (239-6200). 2 hr. 45 min. All major credit cards. **IRLS**

THE ODD COUPLE—Rita Moreno plays the untidy one and Sally Struthers the meticulous one in a revision of the Neil Simon comedy about two ill-matched friends who share an apartment; directed by Gene Saks; with Mary Louise Wilson, Lewis J. Stadlen, Jenny O'Hara, Kathleen Doyle, Tony Shalhoub, and Marilyn Cooper. Tues. thru Sat. at 8 p.m., $27.50 to $37.50; Sat. at 2 p.m., Sun. at 3 p.m., $25 to $35; Wed. at 2 p.m.; $20 to $30. **Broadhurst Theatre,** 235 West 44th Street (239-6200). 2 hr. 10 min. All major credit cards. **IRLS**

OH! CALCUTTA!—Long-running erotic musical comedy satire, with sketches by Jules Feiffer, John Lennon, Leonard Melfi, David Newman, Robert Benton, Dan Greenburg, Sam Shepard, Sherman Yellen, and others; directed by Jacques Levy; choreographed by Margo Sappington. Mon. thru Fri. at 8 p.m., Sat. at 7 and 9:30 p.m., Sun. at 3 and 7 p.m.; $30–$45. **Edison Theatre,** 240 West 47th Street (302-2302). 2 hr. 10 min. All major credit cards. ● ●

THE SEARCH FOR SIGNS OF INTELLIGENT LIFE IN THE UNIVERSE—*(A Cozmic Soup Opera).* Lily Tomlin in a solo theatre piece written and directed by Jane Wagner. She is certainly a gifted comedienne, and in her writer she has one who fits her range and requirements to a T. Tues. at 8 p.m., Wed. at 2 and 8 p.m., Thurs. at 8 p.m., $10 to $27.50; Fri. at 7 and 10 p.m., $17.50 to $32.50; Sat. at 2 p.m., $15 to $30; Sat. at 8 p.m., $20 to $35. **Plymouth Theatre,** 236 West 45th Street (239-6200). 2 hr. 30 min. **IRLS**

SINGIN' IN THE RAIN—Don Correia stars in an adaptation of the M-G-M film, with book by Betty Comden and Adolph Green, based on their original screenplay; music and lyrics by Nacio Herb Brown and Arthur Freed; directed and choreographed by Twyla Tharp; with Mary D'Arcy, Faye Grant, and Peter Slutsker. Mon. thru Fri. at 8 p.m., Sat. at 2 and 8 p.m., $37.50–$45; Wed. at 2 p.m.; $27.50–$35. **Gershwin Theatre,** 51st Street West of Broadway (586-6510). 2 hr. 20 min. All major credit cards. **IRLS**

SONG & DANCE—Bernadette Peters stars and shines as a young English girl on her own in America; music by Andrew Lloyd Webber, lyrics by Don Black; directed by Richard Maltby, Jr.; choreographed by Peter Martins. Featured in the cast are the dancers Christopher d'Amboise, Gen Horiuchi, Gregg Burge, Denise Faye, Gregory Mitchell, Scott Wise, Cynthia Onrubia, Charlotte d'Amboise, and Mary Ellen Stuart. Mon. thru Fri. at 8 p.m., Sat. at 2 and 8 p.m., $35 to $45; Wed. at 2 p.m., $27.50 to $37.50. **Royale Theatre,** 242 West 45th Street (239-6200). 2 hr. 30 min. All major credit cards. **IRLS**

TANGO ARGENTINO—Conceived and directed by Claudio Segovia and Hector Orezzoli, with choreography by Juan Carlos Copes, a dance musical featuring thirty of Argentina's most renowned dancers, singers, and musicians. It was lauded by critics, cheered by audiences, had a sold-out week at City Center, all of which practically guaranteed this Broadway presentation. Tues. thru Thurs. at 8 p.m., $27.50–$37.50; Sun. at 3 and 7:30 p.m., $27.50–$37.50; Fri. and Sat. at 8 p.m., $30–$40; Sat. at 2 p.m., $25–$35. **Mark Hellinger Theatre,** 247 West 51st Street (757-7064). 1 hr. 30 min. All major credit cards.

OFF BROADWAY

ALICE AND FRED—Dan Ellentuck's play about a tomboy and her close childhood friendship with a beautiful girl. As they mature, the tomboy's attachment to the girl intensifies while the latter seeks the companionship of the opposite sex; directed by Gloria Muzio. Tues. thru Sat. at 8, Sat. and Sun. at 2; $20–$22.50. **Cherry Lane,** 38 Commerce Street (989-2020).

A COUPLE OF BLAGUARDS—Frank and Malachy McCourt's hilarious story of two brothers and their tortuous journey from abject poverty in Ireland to the relative riches of the New World; written, directed, and starred in by the authors. Thurs. and Fri. at 8 p.m., Sat. at 6 and 9 p.m., Sun. at 3 and 7 p.m.; thru 11/3; $10 to $12. **Irish Arts Center Theatre,** 553 West 51st Street (757-3318).

CURSE OF THE STARVING CLASS—Margo Martindale and Eddie Jones star in Sam Shepard's play about the dissolution of an American family; directed by Robin Lynn Smith. Tues. thru Sat. at 8 p.m., Sat. at 2 p.m., Sun. at 3 and 7:30 p.m.; $22 to $26. **The 890 Theater**, Broadway at 19th Street (533-8834).

DAMES AT SEA—Revival of the 1968 hit that spoofed the early '30s Hollywood musicals, starting with a sweet kid from middle America who takes a bus to Broadway with a heart full of hopes; music by Jim Wise, book and lyrics by George Haimsohn and Robin Miller; directed and choreographed by Neal Kenyon. Tues. thru Sat. at 8 p.m., Wed. and Sat. at 2 p.m., Sun. at 3 p.m.; $20 to $30. **Lamb's Theatre,** 130 West 44th Street (997-1780).

THE FANTASTICKS—A musical fable in its 26th year which has spawned in its time plenty of talent for off and on Broadway.Tues. thru Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 3 and 7:30 p.m.; $20–$24. **Sullivan St. Theater,** 181 Sullivan Street (674-3838). ● ●

THE FOREIGNER—Jack Gilpin is the latest star of Larry Shue's play about a shy Englishman at a southern resort who hopes to be ignored by pretending not to speak English; directed by Jerry Zaks. Tues.–Fri. at 8, Sun. at 3 and 7; Sat. at 7 and 10; $21–$24.50. **Astor Place Theatre,** 434 Lafayette St. (254-4370).

I'M NOT RAPPAPORT—Judd Hirsch and Cleavon Little star in Herb (*A Thousand Clowns*) Gardner's comedy, set in and around Central Park, focusing on the life-affirming relationship between two youthful old-timers; directed by Dan Sullivan. Tues.–Sat. at 8, Wed. & Sat. at 2, Sun. at 3 ; $26.50–$30; thru 11/10 (then this highly successful show moves to Broadway and gives its first performance at the Booth Theatre 11/19). **American Place Theater,** 111 W. 46th St. (869-4731).

LITTLE SHOP OF HORRORS—Based on Roger Corman's 1960 cult film classic, this funny play, now in its fourth year, is set in a Skid Row flower shop run by a botanical genius with a flair for experimentation; music by Alan Menken, book and lyrics by Howard Ashman. A man-eating plant stars, enacted kinetically by Lynn Hippen, vocally by Ron Taylor; others in the cast: Annie Golden, Andrew Newman, Fyvush Finkel, Suzanne Douglas, Louise Robinson. Tues.–Fri. at 8, Sat. at 7 & 10, Sun. at 2 & 5, $27.50–$35. **Orpheum Theatre,** 126 Second Avenue (477-2477). ● ●

LONG TIME SINCE YESTERDAY—P. J. Gibson's comedy-drama concerns the lives of six upper-middle-class black college friends at a reunion eighteen years after graduation; directed by Bette Howard. With Denise Nicholas, Starletta DuPois, Emily Yancy, Rhetta Hughes, Thelma Louise Carter, and Loretta Devine. Thurs. thru Sun. at 7:30 p.m., Sat. and Sun. at 3 p.m; $8. **New Federal Theatre**, Henry Street Settlement, 466 Grand Street (598-0400).

MAMMA I WANT TO SING—Desiree Coleman and Doris Troy in a gospel musical, by Vi Higginsen (who narrates) and Kenneth Wydro, about a woman in the church choir who dreams of becoming a pop singer. Thurs. at 8 p.m. (all seats for this perf. $10); Fri. at 8, Sat. at 11 a.m., 2, 5 and 8 p.m.; Sun. at 2 and 5 p.m.; $15 to $20. **Heckscher Theatre,** Fifth Avenue at 104th Street (534-2804). ● ●

A MAP OF THE WORLD—The New York Shakespeare Festival's latest play is written and directed by David *(Plenty)* Hare, and tells of conflicts occurring during a UNESCO conference on poverty in 1976 Bombay. Elizabeth McGovern, Zeljko Ivanek, Roshan Seth, and Alfre Woodard star, and there is an additional cast of 28. Tues. thru Sun. at 8 p.m., Sat. and Sun. at 3 p.m.; $20 and $25. **Public Theatre,** 425 Lafayette Street (598-7150). **IRLS**

A MATCH MADE IN HEAVEN—Monica Tesler, Leon Liebgold, and David Montefiore in a Yiddish musical comedy of errors in a turn-of-the-century Jewish shtetl; with English subtitles; directed by Yankele Alperin (who also performs). Book and music by Jack Rechtzeit. There's a dancing and singing ensemble as well as a Klezmer orchestra. Wed. at 8, Sat. at 8:30, Sun. at 5:30; mats, Wed., Thurs., & Sun. at 2; $12.50 to $22.50; from 10/23 to 12/29. **Town Hall Theatre**, 123 West 43rd Street (921-9442).

MAYOR—Lenny Wolpe has the title role in a musical based on the book by Mayor Edward I. Koch, with music and lyrics by Charles Strouse, book by Warren Leight; directed by Jeffrey Moss. Featured in the cast are Douglas Bernstein, Kathryn McAteer, Marion Caffey, Ilene Kristen, Keith Curran, Ken Jennings, and Nancy Giles. Mon. thru Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 3 and 7 p.m.; $25 to $30. **Top of the Gate,** 160 Bleecker Street (475-5120).

THE NORMAL HEART—Larry Kramer's timely play spans the period from 1981-84 during which years the incidence of AIDS in this country had escalated to epidemic proportions; directed by Michael Lindsay-Hogg. Featured in the cast are Joel Grey, Donald Berman, Richard Zimon, Tom Mardirosian, with Philip Richard Allen, Concetta Tomei, William DeAcutis, and Robert Dorfman. Tues. thru Sun. at 8 p.m., Sat. and Sun at 3 p.m.; $18 and $20. **Public/Anspacher,** 425 Lafayette (598-7150). **IRLS**

NOT ABOUT HEROES—Edward Herrmann and Dylan Baker costar in Stephen MacDonald's drama about the passionate friendship of two British poets, Siegfried Sassoon and Wilfred Owen in World War I; directed by Dianne Wiest. Tues. thru Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 3 and 7:30 p.m.; $21 to $25. **Lucille Lortel Theatre**, 121 Christopher Street (924-8782).

NUNSENSE—Musical revolving around five nuns from a leper colony, now in Hoboken, who are attempting to raise money to bury several of the sisters poisoned unknowingly by their cook; directed and written by Dan Goggin. Tues. thru Sat. at 8 p.m., Sun. at 3 and 7 p.m.; $15; thru 11/10. Call theatre for details. **Baldwin Theater**, 160 West 74th Street (799-8190).

ORPHANS—Lyle Kessler's story of two brothers and the stranger who enters their home and subtly takes over their lives; inventively and energetically directed by Gary Sinise. Featured in the cast are Kevin Anderson, Terry Kinney, John Mahoney; and there is no better ensemble acting anywhere. Tues. thru Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 3 and 7 p.m.; $20–$24. **Westside Arts,** 407 W. 43rd St. (541-8394).

PENN & TELLER—This pair of talented stand-up artists in an uproarious carnival-sideshow-type entertainment, supervised by Art Wolff, do a few cool things. Tues. thru Fri. at 8 p.m., Sat. at 3, 7 and 10 p.m.; Sun. at 3 p.m.; $20 and $24. **Westside Arts Theater,** 407 West 43rd Street (541-8394).

SEASCAPE WITH SHARKS AND DANCER—Susan Greenhill and Adrian Sparks star in Don Nigro's comedy, set in the Maine seaside cabin of a novelist who has just fished a young woman out of the drink. Wed. thru Fri. at 8 p.m., Sat. at 3 and 8 p.m., Sun. at 3 p.m.; $13 to $15; from 10/16. **Hudson Guild Theatre,** 441 West 26th Street (760-9810).

SHORT CHANGE—Geoffrey Gordon's comedy takes place in an off-campus flat shared by four people (three guys and a girl); directed by Joshua Astrachan; with Raphael Sbarge, David Breitbarth, Lea Floden, Jeffrey Marcus. Wed.–Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; $22. **Samuel Beckett,** 412 W. 42nd (594-2826).

SKIN—Written and directed by Robert Perring, the play examines a famous underground filmmaker from the sixties. Thurs.–Sat. at 7:30; Sun. at 4; thru 11/10; $8. **18th St. Plyhse**, 145 W. 18th St. (695-2484).

TATTERDEMALION—Jack Sevier stars in a musical with book, music and lyrics by Judd Woldin, directed by Eric Krebs. It's based on Israel Zangwill's novella , set in 1790 London, and is about 'schnorring', the art of getting something for nothing. Tues. thru Sat. at 8 p.m., Wed. & Sat. at 2 p.m., Sun. at 3 p.m.; $22.50 thru $30. **Douglas Fairbanks Theater**, 432 West 42nd Street (239-4321).

VAMPIRE LESBIANS OF SODOM—Charles Busch's play, with *Sleeping Beauty* or *Coma*; directed by Kenneth Elliott. Featured in the cast are the author, the director, Tom Aulino, Theresa Marlowe, Robert Carey, Arnie Kolodner, and Meghan Robinson. Tues. thru Thurs. at 8 p.m., Fri. and Sat. at 8 p.m., Sun. at 3 and 7 p.m.; $17.50 to $20. **Provincetown Theatre,** 133 Macdougal Street (477-5048).

THE WALTZ OF THE TOREADORS—Tammy Grimes, Lee Richardson, Alvin Epstein, and Carole Shelley in a revival of Jean Anouilh's play, directed by Richard Ramos. It concerns the efforts of a retired general to maintain his reputation as a dashing lover and soldier. Tues. thru Sat. at 8 p.m., Wed., Sat., and Sun. at 2 p.m.; $18 to $27; thru 11/10. **Roundabout Theatre,** 100 East 17th Street (420-1883).

WHAT'S A NICE COUNTRY LIKE YOU . . . DOING IN A STATE LIKE THIS?—Topical musical revue, by Ira Gasman and Cary Hoffman, directed by Suzanne Hoffman, that spoofs the politics and social concerns of America today. Featured in the cast are Missy Baldino, Patty Granau, Rob Resnick, Steve Mulch, and Hugh Panaro. Tues. thru Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 3 and 7 p.m.; $15 and $17.50. **Actors Playhouse,** 100 Seventh Avenue South (691-6226).

THE WINTER'S TALE—Shakespeare's rarely performed play, one of his last works, deals with romance, jealousy, banishment, and reconciliation; directed by Andy Wolk. 10/24 thru 11/10; $9. Call theatre for specifics. **Symphony Space Theatre**, Broadway and West 95th Street (864-5400).

YOURS, ANNE—The diary of Anne Frank, set to music by Michael Cohen, with libretto by Enid Futterman; directed by Arthur Masella. Trini Alvarado stars with Ann Talman, Dana Zeller Alexis, David Cady, Betty Aberlin, Merwin Goldsmith, George Guidall, and Hal Robinson. Tues. thru Sat. at 8 p.m. Wed. at 2:30 p.m., Sat. and Sun. at 3 p.m.; $35. **Playhouse 91,** 316 East 91st Street (831-2000).

THEATER COMPANIES

AMERICAN JEWISH THEATRE—*Greenfields*, Peretz Hirshbein's 1923 pastoral romance of Jews in the farms and the fields; translated by Joseph Landis, and directed by Stanley Brechner. Featured in the cast are Barbara Siege, Michael Cerveris, Norman Golden, Rebecca Ellens, Robin Morse, and Matt de Ganon. Tues. thru Thurs. and Sat. at 8, Sun. at 2 and 7 p.m.; $18.50; thru 11/10. **92nd Street Y Theatre,** 1395 Lexington Avenue and 92nd Street (831-8603).

AMERICAN SHAKESPEARE REPERTORY—In rolling repertory thru 11/24 (phone for dates of individual plays): Shakespeare's *Macbeth* and *Julius Caesar*; Gogol's *The Inspector;* Sophocles' *Antigone;* Christopher Marlowe's *Dido, Queen of Carthage;* and Ben Jonson's *The Alchemist.* Thurs. at 8 p.m., Sun. at 3 p.m., $8; Fri. and Sat. at 8 p.m.; $10. **Theatre 22,** 54 West 22nd Street (279-9321).

BILLIE HOLIDAY THEATRE—John Redwood's *Mark VIII:xxxvi*, with an interracial cast, involves a premeditated racist act and a six-year secret which wrecks havoc on reputations; directed by Lillie Redwood. Thurs. thru Sat. at 8 p.m., Sat. at 3 p.m., Sun. at 4 p.m. $6 to $10; thru 12/22. **Billie Holiday Theatre,** 1368 Fulton Street, Brooklyn (718/636-0918).

CHICAGO CITY LIMITS—*Choice Cuts*, favorites from the past and some new topics, plus audience participation. Wed. and Thurs. at 8:30 p.m., Fri. and Sat. at 8:30 and 11 p.m.; $10 to $12.50. **Theater,** 351 East 74th Street (772-8707).

CIRCLE REPERTORY THEATRE—Lanford Wilson's *Talley & Son*, last of the *Talley Trilogy*, recounts events in the household on 7/4, the same night as the events of *Talley's Folly* are happening; directed by Marshall Mason. With Farley Granger, Joyce Reehling Christopher, Julie Bargeron. Tues.–Fri. at 8, Sat. at 2 & 8, Sun. at 3 & 7:30; $22.50–$25. Rotates with Paul Osborn's *Tomorrow's Monday*, about a man returning to his family in the Midwest, bringing along his sophisticated New York wife; directed by Kent Paul. Phone for schedule. **Circle Repertory**, 99 7th Ave. So. (924-7100).

DOUBLE IMAGE REPERTORY—John Patrick Shanley's *Savage in Limbo*, directed by Mark Linn-Baker, is set in a Bronx bar on a hot night with a young girl looking for action. George F. Walker's *Filthy Rich*, directed by Max D. Mayer, is a gangster/gun moll/private eye opus. In repertory Tues. thru Sat. at 8 p.m., Sat. & Sun at 3 p.m.; $12; thru 11/24. Phone for details. **Double Image Theatre,** 304 West 47th Street (247-5361).

ECCENTRIC CIRCLES THEATRE—Judy Montague's *Dance of the Mayfly* tells of a young man, abandoned at four months of age by his mother, who returns to the town of his birth; directed by Paula Kay Pierce. Featured in the cast are Michael Kuhn and Rosemary Hopkins, with Doug Barron, Hal Blankenship, Kathi Gati, and Marie O'Donnell Sun. thru Wed. at 7:30 p.m.; $8; from 10/20 thru 11/13. **18th Street Playhouse,** 145 West 18th Street (564-3798).

FIRST AMENDMENT—Audience-suggestion improvisations and revues. Fri. and Sat. at 8:30 and 10:30 p.m.; $10. **First Amendment,** 2 Bond St. (473-1472).

FOURTH WALL—*From Left Field*, a political musical comedy, written and directed by Joan Harvey, with music by John Amato. Fri. and Sat. at 7:30 p.m. **Fourth Wall Theatre**, 79 East 4th Street (254-5060).

JEAN COCTEAU REPERTORY—Craig Smith has the title role in Edvard Radzinsky's *Lunin: Theatre of Death*, translated by Alma Law, directed by Eve Adamson. It's about man's quest to conquer isolation when in political prison. With Harris Berlinsky, Elise Stone, Craig Cook, Michael Stay, John Schmerling, and Coral Potter. Thurs. thru Sat. at 8 p.m., Sun. at 3 p.m.; $12; thru 11/7. Luigi Pirandello's *Six Characters in Search of an Author* tells of a classic conflict between illusion and reality. Thurs.–Sat. at 8, Sun. at 3; $12; thru 11/22. **Bowerie Lane**, 330 Bowery (677-0060).

JEWISH REPERTORY THEATRE—*The Special,* a musical by Galt MacDermot, opens the season; book and lyrics are by Mike Gutwillig. Story deals with two French-Canadian families, a love affair, and a political crisis; directed by Ran Avni. Tues., Wed., and Thurs. at 8 p.m., Sat. at 8:30 p.m., Sun. at 2 and 7 p.m.; $14 weeknights; $17 weekends; from 10/19. **Jewish Repertory Theatre**, 344 East 14th Street (279-4200).

LA MAMA, E.T.C.—Sam Shepard's *Geography of a Horse Dreamer* (that's a guy who dreams the winner of a race before it takes place), starring Tad Truesdale and Gian Carlo Esposito; directed by Nicholas Swyrydenko; Wed. thru Sun. at 7:30 p.m.; $8; thru 10/20. Tadeusz Kantor and his Theatru Cricot 2 of Krakow in *Let the Artist Die;* Sat. thru Thurs. at 7:30 p.m. (no Friday performance); $22; thru 10/24. **La Mama, E.T.C.,** 74 A East Fourth Street (475-7710).

MANHATTAN PUNCH LINE—Elizabeth Diggs's comedy, *Goodbye Freddy*, directed by Barbara Rosoff, in which Freddy is dead and has invited his friends to a gathering to celebrate his happy life as he lived it. Featured in the cast are Barbara eda-Young, Walter Bobbie, Michael Murphy, Nicholas Cortland, Carol Monferdini, and Kit Flanagan. Wed. thru Sat. at 8 p.m., and Sun. at 3 p.m.; $8; thru 10/20. **Intar Theatre,** 420 West 42nd Street (279-4200).

MANHATTAN REPERTORY—Thomas Walmsley's *Something Red* tells of four people locked in a struggle for love and survival; directed by Richard Schiff; with Agatha Balek, Steve Rapella, Lisa Mozer, and David Bottrell. Wed. thru Sat. at 8 p.m.; thru 10/26. **Westbeth Theatre**, 151 Bank Street (316-2119).

MEDICINE SHOW—In the fifth of its revival cycle of Cole Porter's musicals, the company offers a production of his *Panama Hattie*, book by Herbert Fields, directed by Barbara Vann. Thurs. thru Sat. at 8 p.m. Sun. at 3 p.m.; $6 to $12; thru 11/3. **Medicine Show Theatre,** 6 West 18th Street (255-4991).

MERIDIAN GAY THEATRE—Eric Gutierres and Steve Satta star in a revival of Sidney Morris's *If This Isn't Love!,* which tells of a pair who become and remain lovers for over twenty years, with scenes taking place during each decade of their relationship; directed by the author. Fri. and Sun. at 8 p.m., Sat. at 7 and 10 p.m.; $10. **Shandol**, 137 West 22nd Street (279-4200).

NEGRO ENSEMBLE COMPANY—Samm-Art Williams's *Eyes of the American*, directed by Walter Dallas, deals with politics, corruption, and deceit on a Caribbean island. Tues. thru Fri. at 8 p.m., Sat. at 3 and 8:30 p.m., Sun. at 2:30 and 7 p.m.; $15 to $20. **Theatre Four**, 424 West 55th Street (246-8545).

NEIGHBORHOOD GROUP THEATRE—Shakespeare's *Twelfth Night,* directed by Harold Baldridge. Wed. thru Sat. at 8 p.m., Sun. at 3 p.m.; $8; thru 10/18. **Theatre**, 420 West 42nd Street (244-0486).

NEW YORK GREEK DRAMA COMPANY—The *Medea* of Euripides, in ancient Greek with English supertitles, uses only two actors and chorus (as in the original), all with masks; directed by Peter Steadman. 10/17–20 at 8 p.m., 10/18 and 20 at 3 p.m. **Triplex II Theater,** 199 Chambers Street (618-1980).

NONE OF THE ABOVE REP—Robert Liebowitz's *'bye* deals with a Brooklyn family in the middle of a hectic move to California; directed by Allen Rickman. Tues. thru Sat. at 8 p.m.; $8; thru 10/26. **Sargent Theater**, 314 West 54th Street, fourth floor (666-8417).

PAN ASIAN REPERTORY THEATRE—Henry Yuk stars in *Once Is Never Enough* (by R. Shiomi, M. Hayashi, and L. Nishikawa) as the tough San Francisco detective, Sam, on his way to crack another case, this one involving the drug underworld and unsavory real estate developers; directed by Raul Aranas. Tues. thru Sat. at 8 p.m., Sat. at 2 p.m.; also special Wed. mats. at 2 on 10/16 and 30; $10 to $15; thru 11/2. **Playhouse 46,** 423 West 46th Street (245-2660).

REPERTORIO ESPANOL—*Luisa Fernanda: A 20th-Century Spanish Zarzuela; Puerto Rico: Encanto y Cancion*, a homage to the best, most popular 19th and 20th century composers; *Cafe con Leche,* Gloria Gonzales's play about the Americanization of a Cuban family in New York, and *Colon, Cristobal: El Genoves Alucinado,* Jose Ignacio Cabrujas's comedy. Thru October. $10 for plays and $15 for musicals. Spanish language throughout. Call theater for details. And, 10/16 thru 20, Spanish dancer Pilar Rioja performs Wed.–Fri. at 8, Sat. at 3 & Sun. at 3 & 7 p.m. **Gramercy Arts Theatre,** 138 East 27th Street (889-2850).

RIDICULOUS THEATRICAL COMPANY—Charles Ludlam's *The Mystery of Irma Vep*, a penny-dreadful starring Charles Ludlam and Everett Quinton; Fri. thru Sun. at 8 p.m. Also Ludlam's play *Salammbo (An Erotic Tragedy)*, freely adapted from the Flaubert novel and starring Charles Ludlam in the title role; Tues. thru Thurs. at 8 p.m.; both run thru October; $20. **Theatre**, One Sheridan Square (691-2271).

ROYAL COURT REPERTORY—Charles Dumas's *I'll Huff and I'll Puff*, directed by Meleesa Wyatt; Mon. thru Wed. at 8 p.m.; $8. Vernon Morris's *Dracula Lord of Evil*, directed by Phyllis Craig. Thurs. thru Sat. at 8 p.m., Sun. at 3 p.m.; $8. **Royal Court Theatre,** 301 West 55th Street (997-9582).

ST. BART'S PLAYHOUSE—The repertory's first performance of the season is a revival of Studs Terkel's musical, *Working*, which is a collection of interviews with real working people; directed and choreographed by Tom Briggs. Thurs. thru Sat. at 8 p.m., Sat. and Sun. at 3 p.m.; thru 10/19. **St. Bart's Playhouse**, 109 East 50th Street (751-1616).

THIRTEENTH STREET THEATER—Israel Horovitz's *Line*, in repertory with Steven Bellwood's *Dark Horses* and Alan Magill's *A Neurotic's Guide to Manhattan.* Thru October; $6. Call theater for specifics. **Thirteenth Street Theater,** 50 West 13th Street (675-6677).

WESTSIDE REPERTORY—Georges Feydeau's *Baby, Take Your Medicine*; directed by Andres Castro. Fri. thru Sun. at 8 p.m., Sun. at 3 p.m.; $7; 10/18 thru 1/5/86. **West Side Repertory**, 252 West 81st Street (666-3521).

OFF-OFF BROADWAY

Schedules and admissions extremely subject to change. Phone ahead, avoid disappointment.

ABOUT FACE—Daniel Brewer's play about the struggles of performers seeking fame and fortune in show biz. With Brewer, Michael Crisp, Robbyn Peterson, Janice Goldberg, Jason Lewis, Leslie Dance, Julie Lange, and Ben Jacobs. Wed. thru Fri. at 8 p.m.; $5; thru 10/18. **Actors Factory**, 149 W. 29th (594-1494).

THE AFFAIR—Judith Present's comedy about a foursome who meet at a bar-mitzvah at the Twin Cantor Caterers, presented together with Present's *Bubbe Adelstein*, which tells what happens when this same group gets together for a funeral after the bar-mitzvah; both directed by Janet Sarno. Thurs. thru Sat. at 8 p.m., Sun. at 3 p.m.; $6; thru 11/3. **American Renaissance Theatre**, 112 Charlton Street (929-4718).

AMERICAN GOTHIC—Four short plays by Don Kvares about everyday people in bizarre situations: *A Piece of the Fog, Modern Statuary, Filling the Hole,* and *Strangulation;* all directed by Mark McKenna. Thurs. thru Sun. at 8 p.m.; $6; from 10/17. **Beckmann Theatre**, 314 West 54th Street (568-9568).

BINGO—Ossie Davis (who is the director) and Hy Gilbert have co-authored a play based on William Brashler's novel about an underdog team in the Negro baseball leagues of the late twenties; score by George Fischoff and Gilbert; choreography by Henry LeTang. Thurs. thru Sat. at 7:30 p.m., Sun. at 3 p.m.; $8; 10/24 thru 11/17. **Amas Repertory Theatre**, l East 104th Street, 3rd floor (369-8000).

THE CABBAGEHEAD—Oliver Goldstick's play, set in 1928, and based on an actual murder trial involving Pennsylvania Dutch witchcraft; directed by John Guerrasio. Featured in the cast are Mathew Vipond, Jim Abele, Phyllis Soerville, Jean Baker, Patti McClenahan, Carrie Garman, William Lawrence, Jaob Harran, and Art Kempf. **Judith Anderson Theatre**, 422 West 42nd Street (279-4200).

DOUBLE DANGER—Edward Weiss's *Danger's Back* (10/16 at 8 p.m.) and *Is Danger Finished?* (10/21–23, 28–30 at 8 p.m.), a two-part comedy/fatale with a large cast of characters; directed by the author, who also plays the title role. Tickets are $10 for both shows, $6 for one. **Nameless Theater**, 125 West 22nd Street (460-8204).

DROP DEAD—Theatrical satire by Billy Van Zandt (who also directs) and Jane Milmore. Wed. thru Sat. at 8 p.m., Sun. at 3 p.m.; $10; 11/6–24. **No Smoking Playhouse**, 354 West 45th Street (279-4200).

GO BACK FOR MURDER—Agatha Christie's evening of death and mystery, directed by Alfred Dumais. 10/17–19 at 7:30, 10/20 at 2:30; $5. **Schimmel Center,** Spruce and William Street (488-1715).

GOBLIN MARKET—Musical by Polly Pen and Peggy Harmon, based on the 19th century poem by Christina Rossetti; directed by Andre Ernotte. Wed. thru Sat. at 8 p.m., Sun. at 3 p.m. $8; from 10/17. **Vineyard Theatre**, 309 East 26th Street (683-0696).

GODSPELL—Revival of the John-Michael Tebelak/Stephen Schwartz musical; directed by James R. Shaffer; with David Morgan playing Jesus. 10/18-20, 15-17, 11/1-3, 8-10 at 8 p.m. Mats. 10/19, 26, 11/2, 10 at 2:30. **The Ark**, 277 Park Ave. So. (475-1216).

HACK DREAMS—Play by Lisa Radano and Geoffrey Meyer, set in a taxi cab, about a driver and the people he meets in the course of an evening; directed by Allan Riven. 10/20–22 at 8 p.m.; $6. **Vortex Theatre**, 164 Eleventh Avenue (718-544-0333).

LEGS—Musical satire about three girls who become stars in New York and what happens when they migrate to Beverly Hills; directed by Stephen Zuckerman; with Ellen Foley, Karen Ziemba, and Carolyn Mignini. Book and lyrics by Robert Satuloff, music by Mel Marvin. Nightly except Mondays at 8 p.m.; thru 10/25; $10. **Musical Theatre Works**, 133 Second Avenue (677-0040).

ONE FLEW OVER THE CUCKOO'S NEST—Dale Wasserman's drama, based on the Ken Kesey novel, telling of a drifter who gains admittance to a mental institution to avoid a prison sentence; directed by Erica Brown. Fri. & Sat. at 8, Sun. at 3; $6; thru 10/27. **Berkeley School**, 181 Lincoln Pl., Bklyn (718/638-5725).

PUSHING THE D TRAIN BACK TO BROOKLYN—Leah K. Friedman's play about an artist's visit to her birthplace during a period of mourning; directed by Bryna Wortman; starring Martha Greenhouse and Marcy Kaplan. Thurs. thru Sun. at 8 p.m. thru 10/27; $4. **Theatre for the New City**, 162 Second Avenue (254-1109).

SEVEN DAY WONDER—Penn Young's variation on the Faust theme. 10/16 at 7:30; $6. **18th St. Playhouse,** 145 West 18th Street (279-1774).

THE SINGLE FRAME-UP—Karen Williams's three-character play which combines detective fiction with footage from classic films that have influenced the American self-image. Thurs. thru Sat. at 8 p.m. $6; thru 10/26. Chutes & Ladders, Inc., at the **Cash Performance Space**, 10 East 18th Street (924-7882).

THREE BY SAM SHEPARD—*Red Cross* (1966), *Icarus' Mother* (1967), and *Action* (1972); all directed by Kevin O'Connor. Wed. thru Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun at 3 p.m.; $10; thru 10/20. **American Theater of Actors,**314 W. 54th St. (972-0672).

A TOUCHING AFFAIR—Jane Rosenberg's play about a Vermont family troubled when rival sons fall in love with the same woman; directed by Anita Gonzales. Thurs. thru Sat. at 8, Sun. at 2; $7; thru 10/27. **A.W.E. Space,** 870 Sixth Avenue (213-0231).

THE TROLL PALACE—British murder mystery by John Martin and Dudley Stone, directed by Diane Miner, centering around the sale of an old family estate to an Arab couple. Thurs. and Fri. at 8 p.m., Sat. at 6:30 and 10 p.m., Sun. at 3 p.m.; $8; thru 11/3. **Riverwest Theatre**, 155 Bank Street (243-0259).

TULIPA—M. Reguera Saumell's Cuban comedy about a traveling circus and an ecdysiast struggling for dignity and respect; directed by Victor Acosta; (in Spanish). Fri. & Sat. at 8 p.m., Sun. at 6 p.m.; $8; thru 11/10. **Latin American Theatre,** 175 E. 104th (246-7478).

TWO IN A ROOM—Lee Hunkins's *Sequestered* is about two jurors in a hotel room during a trial; *The Best of Strangers* is about two patients in a hospital room. Henry Miller directs both. Wed.–Sat. at 8, Sun. at 3; $8. **American Folk**, 241 W. 55th (662-2300).

NEW YORK TICKET SERVICE

For information regarding theater, dance, and concert tickets, call 880-0755 noon to 6 p.m., Mon., Wed., and Fri.; 10:30–4:30, Tues. & Thurs. *New York* Magazine will be happy to advise you.

ART
EXHIBITIONS

GALLERIES

Galleries are generally open Tues.-Sat. from between 10 and 11 to between 5 and 6.

SOLOS

Madison Avenue and Vicinity

NICOL ALLAN—Twenty brush drawings in sumi and sepia, and a small group of collages, all from the past decade, thru 10/26. Davis & Langdale, 746 Madison (861-2811).

WILLARD BOEPPLE—Small sculptures in cast bronze and larger works in welded, painted steel, thru 10/25. Acquavella, 18 E. 79th (734-6300).

HENRY BOTKIN—Oil paintings and watercolors from the '20s, '30s and '40s by this Boston-born artist who studied in Paris, thru 11/2. Childs, 956 Madison (772-6606).

ALICE DALTON BROWN—Highly-detailed paintings of exteriors of Victorian houses in upstate New York and New England, thru 10/30. Perlow, 980 Madison (734-7795).

CHRISTOPHER CAIRNS—Figurative bronze sculptures influenced by Medieval, Greco-Roman and Indian sculpture, 10/19-11/16. Cecil, 16 E. 72nd (517-3605); also at the New York Studio School, 8 W. 8th (673-6466), 10/18-11/15.

STEPHEN DE STAEBLER—Monumental ceramic sculptures based on the figure, thru 10/31. CDS, 13 E. 75th (772-9555).

WALTER DEXEL—Constructivist paintings, collages, and drawings, from 1917–1969, thru 10/26. Prakapas, 19 E. 71st (737-6066).

HEIDE FASNACHT—Rough-surfaced wood sculptures that suggest parts of torsos, thru 11/2. Vanderwoude Tananbaum, 24 E. 81st (879-8200).

JEAN FAUTRIER—Prints from the late '20s thru the '50s, by this artist, who influenced Dubuffet and others, thru 10/30. Kren, 22 E. 65th (861-9933).

LIONEL FEININGER—Forty-nine oil paintings recovered from East Germany, thru 11/20. Acquavella, 18 E. 79th (734-6300).

ADOLPH GOTTLIEB—A retrospective of works painted between 1938 and 1972, including Pictographs, imaginary landscapes and Burst paintings, thru 10/31. Knoedler, 19 E. 70th (794-0550).

PETER HEINEMANN—Self-portraits in oil on canvas, thru 11/9. Schlesinger-Boisante, 822 Madison (734-3600).

ASGER JORN—Expressionistic paintings by this Danish artist, once a member of Cobra, thru 11/16. Lefebre, 47 E. 77th (744-3384).

FREDERICK KIESLER—Late sculpture by this architect/artist who designed Peggy Guggenheim's gallery, "Art of This Century,"thru 10/31. McCoy, 19 E. 71st (570-2131).

IRVING KRIESBERG—Colorful, large-scale oil paintings of humanoids, birds, reptiles, horses, thru 11/9. Graham, 1014 Madison (535-5767).

ALUN LEACH-JONES/GILAD OPHIR—Geometric paintings with large, bold forms, primary colors/Black-and-white photographs of abstract spaces formed by trees. Thru 10/26. Urdang, 23 E. 74th (288-7004).

ROBERT NATKIN—New paintings and wall reliefs from his "Hitchcock Series," thru 11/16. Gimpel Weitzenhoffer, 1040 Madison (628-1897).

ROBERT QUIJADA—Painted collage constructions inspired by the artist's recent visits to Indonesia, Malaysia and the Philippines, thru 10/26. Ericson, 23 E. 74th (737-6155).

JOAN SNYDER—Vigorous, gestural paintings that incorporate mixed media such as wood, fabric, artificial grapes, thru 10/30. Hirschl & Adler Modern, 851 Madison (744-6700).

RAFAEL SOYER—Realist paintings, including portraits of his wife, of Chaim Gross, and R.B. Kitaj, thru 11/9. Forum, 1018 Madison (772-7666).

FRITS THAULOW—A retrospective of paintings by this Norwegian artist (1847-1906), thru 11/16. Hirschl & Adler, 21 E. 70th (535-8810).

SOPHIA VARI—Abstract bronze sculptures that evoke this artist's Greek heritage, thru 10/26. Haime, 1000 Madison (772-7760).

ROBIN WINTERS—Recent paintings and drawings, thru 10/26. Hoffeld, 1020 Madison (734-5505).

BORIS ZABOROV—Portraits, on canvas and paper, based on old sepia photographs, thru 11/16. Bernard, 33 E. 74th (988-2050).

57th Street Area

ELLEN ADLER—Recent still life paintings, thru 11/2. Haber Theodore, 24 W. 57th (541-9393).

FRED BRATHWAITE—New paintings, thru 11/1. Solomon, 724 Fifth (757-7777).

ROSEMARIE CASTORO—Galvanized steel sculptures in a series entitled, "Angels," thru 10/22. De Nagy, 41 W. 57th (421-3780).

ROY DE FOREST—Paintings of dogs and woodland images in a folklorist style, plus drawings and a 12-foot polychrome sculpture, thru 10/26. Frumkin, 50 W. 57th (757-6655).

JOELLYN DUESBERRY—Panoramic landscape paintings of Millbrook, N.Y. and Mt. Desert Island, Maine, thru 10/26. Tatistcheff, 50 W. 57th (664-0907).

VALENTINA DUBASKY—Recent paintings, thru 10/26. Oscarsson Hood, 41 W. 57th (750-8640).

NORRIS EMBRY—Mixed-media pieces on paper and canvas board, thru 11/2. Gruenebaum, 38 E. 57th (838-8245).

OMAR GALLIANI—Large-scale paintings of heroic nudes, sphinxes and apparitions, thru 10/25. Herstand, 24 W. 57th (664-1379).

ALBERTO GIACOMETTI—Sculptures, paintings, and drawings, thru 11/2. Janis, 110 W. 57th (586-0110).

HARVEY GORDON/JANE WILSON—Paintings of interiors, with light pouring through windows and doorways onto reflective surfaces/Paintings of Long Island landscapes, thru 10/30. Fischbach, 24 W. 57th (759-2345).

DAVID HOCKNEY/AL HELD—Paintings from the early '60s, thru 10/19/New paintings, some of which are geometric, others with lyrical, ribbon-like forms evocative of plants, thru 10/26. Emmerich, 41 E. 57th (752-0124).

DAVID HUMPHREY—New paintings, thru 10/30. McKee, 41 E. 57th (688-5951).

P. MICHAEL KEANE—A shrine-like environmental tableaux of this artist's vision of a new one-world information order, thru 11/15. Pace, 32 E. 57th (421-3292).

PAT LASCH—Wall sculptures composed of a variety of unusual materials, in a series entitled, "Sacred Hearts," thru 11/2. Markel, 50 W. 57th (581-1909).

WYNDHAM LEWIS—Paintings and drawings from 1910 to 1920, by this English Vorticist, also known for his portraits of the Sitwells, Eliot, and Pound; thru 10/26. Washburn, 42 E. 57th (758-0546).

ELSIE MANVILLE—Carefully arranged still-lifes, thru 10/26. Kraushaar, 724 Fifth (307-5730).

PATRICK NAGGAR—Furniture and designs from 1983-1985, thru 11/16. Gallery of Applied Arts, 24 W. 57th (239-1309).

PETE OMLOR/WILL INSLEY—Paintings based on a geometrical grid/Drawings that are isometric studies, plans and elevations of buildings. Thru 10/26. Protetch, 37 W. 57th (838-2340).

GIULIO PAOLINI—A projection installation, mixed-media collages and prints by this Arte Povera artist, thru 11/2. Goodman, 24 W. 57th (977-7160).

GABOR PETERDI—A survey of landscape and figure paintings, from 1939 to the present, thru 10/26. Borgenicht, 724 Fifth (247-2111).

GREGORIO PRESTOPINO—Oil paintings and watercolors of trees and rock forms in the country around Peterborough, New Hampshire, thru 11/2. Midtown, 11 E. 57th (758-1900).

MAN RAY—Photographs, books, art works, and objects from the collection of Dennis H. Powers, thru 11/15. Light, 724 Fifth (582-6552).

HILLA REBAY—Abstract paintings, watercolors and collages, from 1915 to 1950, by this artist, who was the first director of the Guggenheim Museum, thru 10/26. Deutsch, 0 W. 57th (765-4722).

RODNEY RIPPS—Large-scale abstract paintings in a series entitled, "The American Landscape," thru 10/19. Del Re, 41 E. 57th (688-1843).

BRUCE ROBBINS—Recent paintings, thru 11/2. Blum Helman, 20 W. 57th (245-2888).

DAVID SHAPIRO—Recent monotypes, thru 11/9. Getler/Pall/Saper, 50 W. 57th (581-2724).

LAURA SHECHTER—Recent still-life paintings and watercolors, thru 10/30. Schoelkopf, 50 W. 57th (765-3540).

RUFINO TAMAYO—Paintings from 1980 to the present, thru 11/2. Marlborough, 40 W. 57th (541-4900).

ROBERT S. ZAKANITCH—Recent paintings on shaped canvases, thru 10/26. Miller, 724 Fifth (246-1625).

East Village

BABETTE ALLINA—Recent paintings, thru 10/27. Salvador, 216 E. 10th (228-3165).

ERWIN BOHATSCH—Expressionistic paintings of primitive masks in exotic settings, by an Austrian artist, thru 11/3. Sharpe, 175 Ave. B (777-4622).

DAVID DIAO—New paintings, thru 11/10. Postmasters, 66 Ave. A (477-5630).

DAN FREEMAN—Recent paintings depicting animals in human postures, and vice-versa, thru 10/26. M-13, 440 E. 9th (505-9016).

TRACY GRAYSON—Paintings of urban landscapes, thru 10/27. Wolff, 513 E. 6th (460-5844).

BARBARA HITZ—Works on paper, thru 10/31. Stikker & Stokker, 507 E. 6th (614-0148).

JOSH—"The Go-Man-Go Goes West Show," with paintings and constructions of Buffalo Bill Cody, beatniks and boxers, thru 10/26. Beulah Land, 162 Ave. A (473-9310 or 254-2582).

KEVIN LARMEE—Large-scale figurative paintings, thru 10/27. Avenue B, 167 Ave. B (473-4600).

DAVID LEVINTHAL—Hand-colored photographs, thru 11/3. Area X, 200 E. 10th (477-1177).

LESLIE LEW—Paintings in which certain compositional elements are built up three dimensionally with pure oil paint, thru 10/27. Sensory Evolution, 420 E. 13th (505-9144).

ALLAN MCCOLLUM/LAURIE SIMMONS—Collaborative photographs in a series entitled, "Actual Photos," thru 10/27. Nature Morte, 204 E. 10th (420-9544).

NICKZAD NODJOUMI—New paintings and works on paper that express this artist's reaction to Middle East-

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ern politics and traditions, thru 11/3. Pictogram, 443 E. 9th (505-5576).

NATAN NUCHI—Large-scale figure paintings, thru 10/27. La Mama's La Galleria, 6 E. 1st (505-2476).

JODY PINTO—Recent paintings on paper, of highly-colored landscapes with acrobatic figures, 10/19-11/16. Bromm, 170 Ave. A (533-4233).

ITALO SCANGA—New work, thru 11/3. David, 436 E. 9th (533-2050).

FRANCESC TORRES—Works that explore human aggression, on canvas and paper, thru 10/27. P.P.O.W., 216 E. 10th (477-4084).

RHONDA WALL—Neo-expressionist paintings, thru 11/3. B-Side, 543 E. 6th (477-6792).

MARTIN WONG—Paintings that depict this artist's romantic vision of Lower East side street life, thru 11/3. Semaphore East, 157 Ave. B (475-2130).

RHONDA ZWILLINGER—Recent paintings based on postcards of sunsets; sculpture encrusted with sequins, beads and rhinestones, thru 10/27. Gracie Mansion, 167 Ave. A (477-7331).

SoHo and TriBeCa

IRA BARTELL—Ninety-nine oil paintings, all 12" x 16", thru 11/2. Sander, 51 Greene (219-2200).

GEORG BASELITZ/JOSEPH BEUYS/BRICE MARDEN—Two paintings from the 80s/Twelve works on paper from the 60s/Three paintings from the seventies, thru 10/25. Boone, 417 W. Broadway (431-1818).

JEAN-MICHEL BASQUIAT/ANDY WARHOL—Collaborative paintings, thru 10/19. Shafrazi, 163 Mercer (925-8732).

DAVID BATES—Narrative paintings that reflect this artist's East Texas background, thru 10/26. Cowles, 420 W. Broadway (925-3500).

JOSEPH BEUYS—Selected prints and multiples, thru 11/7. Gibson, 568 Broadway (925-1192).

BIALA—Paintings of scenes in Cape Cod, Paris, and the Mediterranean, thru 11/2. Gruenebaum, 415 W. Broadway (966-3646).

PAUL BRACH—New paintings of southwestern landscapes, thru 11/2. Steinbaum, 132 Greene (431-4224).

STEPHEN BUCKLEY/JOHN DUFF—Abstract paintings from 1969 to the present/Cast bronze and clay sculptures. Thru 11/10. Clocktower, 108 Leonard (233-1096).

HOWARD BUCHWALD—New paintings, thru 11/6. Hoffman, 429 W. Broadway (966-6676).

ROSEMARY CASTORO—Sheet metal sculptures in a series entitled, "Kings and Queens," thru 10/22. Bromm, 90 W. Broadway (732-6196).

SAINT CLAIR CEMIN—Small-scale figurative sculptures in terracotta, alabaster, marble and bronze, thru 11/2. Newburg, 44 White (219-1885).

FUJII CHUICHI—Sculptures that are trees the artist has bended into unlikely positions, thru 10/26. Carpenter + Hochman, 420 W. Broadway (219-0110).

WILLIAM COPLEY—Paintings from 1955 through 1985, the newer ones including witchcraft and occult images, thru 11/2. Kind, 136 Greene (925-1200).

MAX COYER—New paintings, drawings and constructions in a series, entitled "The Recovery of Jean Cocteau," thru 11/9. Bouckaert, 100 Hudson (925-6239).

ELBA DAMAST—Recent paintings that depict a kind of personal architecture through color and composition, thru 11/3. Littlejohn-Smith, 133 Greene (420-6090).

JIRI GEORG DOKOUPIL—Recent paintings and drawings, thru 10/19. Castelli, 420 W. Broadway (431-5160).

DON DUDLEY—An installation of ten crystal-like structures made of painted homosote wallboard, thru 10/30. Adler, 578 Broadway (925-3336).

RITA EDELMAN—Abstract paintings inspired by the figure in motion, thru 11/3. Pindar, 127 Greene (533-4881).

MARGERY EDWARDS—Black paintings that reflect this artist's memories of Australia, thru 11/2. Hirondelle, 476 Broome (925-1538).

LAUREN EWING—An installation in which the viewer is positioned between a long colonnade-like facade and a large wall drawing, plus bronze sculptures, thru 11/6. Brown, 100 Greene (219-1060).

FLECHEMULLER—Mixed-media works on paper, mounted on canvas, by a French artist, 10/17-11/16. Plumb, 81 Greene (219-2007).

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KEVIN FRANKE—Recent paintings with flower imagery taken from wallpaper, linoleum, and other sources, thru 11/2. O.K. Harris, 383 W. Broadway (431-3600).

VINCENT GALLO—Paintings on rusted, corroded metal sheets, 10/19-11/14. Nosei, 100 Prince (431-9253).

SAM GILLIAM/TOM UTTECH—New large-scale monoprints/Landscape paintings, thru 11/5. Knowlton, 153 Mercer (431-8808).

DUNCAN HANNAH—New paintings, thru 11/2. Semaphore, 462 W. Broadway (228-7990).

CHRISTOPHER HEWAT—Recent painted and inlaid wood screens, thru 10/30. Munroe, 415 W. Broadway (226-0040).

ELAINE KURTZ/JOHN URBAIN—Large-scale abstract paintings with surfaces that are built up with sand and pebbles/Abstract collages on masonite, thru 10/19. Hudson Center, 105 Hudson (966-1399).

SUSAN LAUFER—Narrative paintings that suggest a connection between the historic and the contemporary, through imagery and situations that have a timeless quality, 10/19-11/16. Germans Van Eck. 420 W. Broadway (219-0717).

VINCENT LONGO—Grid paintings in which an overall patterning of organic forms is held together in a loose geometry, thru 10/26. Condeso/Lawler, 76 Greene (219-1283).

GERHARD MERZ—An installation of diptychs and triptychs that is a meditation on Italian Futurism, thru 10/26. Gladstone, 152 Wooster (505-8690).

MIKE METZ—Recent cast aluminum sculptures, thru 11/2. 55 Mercer (226-8513).

STEVE MILLER—Paintings of images, such as waterfalls and aerial views of Manhattan, that have been digitized on a computer, photographed, then projected onto the canvas and painted, thru 11/2. Stoler, 13 White (966-5090).

JOSEPH NECHVATAL/JUDY RIFKA—Works in various media, including a table of etched marble and glass, a pool made of formica, Plexiglas and silkscreen/Paintings of heroically proportioned nudes on three-dimensional canvases, thru 11/6. Alexander, 59 Wooster (925-4338).

ROBERT ROESCH—Steel sculptures with androgynous forms, 10/19-11/14. Segal, 568 Broadway (431-0010).

STEFAN ROLOFF—A video of a "living painting," plus sculpture and paintings, thru 11/2. Art Palace, 611 Broadway (473-3178).

DAVID SHAPIRO—Formed, welded steel sculptures, thru 10/17. Ward-Nasse, 178 Prince (925-6951).

PAMELA SHOEMAKER—Drawings of modern myths with Greek mythological figures, biblical figures, thru 10/26. 229 Mott (226-2108).

TONY SMITH—Three major sculptures and smaller bronze works, 10/19-11/16. Cooper, 155 Wooster (674-0766).

KEITH SONNIER—Recent sculptures, made of painted steel, thru 10/19. Castelli, 142 Greene (431-6279).

ANDREW SPENCE—Recent oil paintings with symbols derived from details of objects found in daily life, thru 11/2. Toll, 146 Greene (431-1788).

ALAN UGLOW—A two-panel abstract painting entitled "Sign,"and other works, 10/19-11/16. Lorence-Monk, 568 Broadway (431-3555).

Other

ANTONY GORMLEY—New drawings, thru 10/31. Ala, 32 W. 20th (741-3344).

MARGO MACHIDA—Highly personal figurative paintings in which the artist has probed different aspects of her sense of self, thru 10/25. Basement Workshop, 22 Catherine (732-0070).

OSCAR NITZCHKE—Architectural drawings, thru 10/31. Cooper Union, 7th St. and Third Ave. (254-6300).

GROUP SHOWS

Madison Avenue and Vicinity

AMERICAN-SCANDINAVIAN FOUNDATION—127 E. 73rd (879-9779). Works by five Nordic artists; thru 10/31.

CARIMOR/LATERMAN—20 E. 76th (876-5921). Recent paintings, drawings and constructions by Berber, Brisson, Constant, Engel, others; thru 11/2.

CARUS—872 Madison (879-4660). Paintings by Balla, Lissitzy, Malevich, Nolde, Schwitters, others; thru 11/30.

GOODMAN—1020 Madison (772-2288). Works by Botero, Chia, Dubuffet, Jenney, Moore, others; thru 10/30.

MATHES—851 Madison (249-3600). "Mabel Dodge: The Salon Years, 1912—1917"—works by artists in Mabel Dodge's circle, including Cramer, Davies, Demuth, Dickinson, Hartley, others; thru 11/2.

SCULPTURE CENTER—167 E. 69th (879-0430). "Stopped Time"—four projected environments by Billian, Lundberg, Schneider, Thacher; thru 10/29.

SHEPHERD—21 E. 84th (861-4050). Swedish landscape and figurative paintings from 1885-1920; thru 12/14.

STONE—48 E. 86th (988-6870). Eccentric furniture by Bugatti-Gaudi, others; thru 10/31.

57th Street Area

FITCH-FEBVREL—5 E. 57th (688-8522). Fantastic images of architecture and landscape by Bresdin, Desmazieres, Escher, Martin, others; thru 11/9.

FRENCH—41 W. 57th (308-6440). Realist paintings and pastels by Beallor, Hartung, Reker, Sullivan, Van Horn, Weiskopf; thru 10/26.

HEESY—50 W. 57th (245-1420). Paintings, drawings and photographs of flowers, by Baynard, Hockney, Lang, Mapplethorpe, others; thru 11/16.

HEIDENBERG—50 W. 57th (586-3808). Paintings, drawings and sculpture by Arp, Avery, Botero, Cassatt, Chadwick, Chia Degas, Moore; thru 11/2.

KENNEDY—40 W. 57th (541-9600). American landscape paintings by Burchfield, Demuth, Durand, Kellogg, Marin, others; thru 11/2.

SIEGEL—24 W. 57th (586-0605). Recent paintings and sculpture by Berlind, Childs, Gross, Laemmle, LaNoue, Weber, Wong; thru 10/19.

ST. ETIENNE—24 W. 57th (245-6734). Works on paper by Feininger, Grosz, Kirchner, Kokoschka, Schiele, others; thru 11/23.

East Village

GREATHOUSE—337 E. 10th (460-0016). Works by Leonard, Messner, Taikeff; thru 11/18.

KATZ—6 Ave. A (677-8055). Trompe l'oeil works by Bressler, Carey, Heron, Palaia, others; thru 11/10.

P.S. 122—150 First Ave. (787-7905). Paintings about childhood memories, dreams, etc., by Berlin, Buljeta, Elliott, Frost, Gans; thru 10/27.

SoHo and TriBeCa

ALTERNATIVE MUSEUM—17 White (966-4444). "The Art of Appropriation," with works by Connor, Franceschi, Jacobs, Kosolapov, Laster, Nagy, Pocock, Sturtev; recent paintings by Francisco Vidal; thru 10/26.

ARBITRAGE—99 Spring (334-9755). "A Tribute to Martha Jackson," with works by artists formerly associated with that gallery; thru 11/9.

BAER—270 Lafayette (431-4774). Inaugural show, with works about entertainment by Graham, Mapplethorpe, Wandja, Warhol; thru 10/19.

ESMAN—70 Greene (219-3044). "Suprematism and Its Affinities: The Russian Experiment in Art, 1910—1930," with works by Chasnik, Malevich, Popova, Rodchenko, Suetin, others; thru 11/9.

FABRIC WORKSHOP—205 Mulberry (219-0114). Quilts by Brooker, Castoro, Faulkner, Murray, others; thru 10/26.

FELDMAN—31 Mercer (226-3232). Works by Bevan, Charlesworth, Chunn, Gilmour, Kostabi, others; thru 10/26.

FRANKLIN FURNACE—112 Franklin (925-4671). "Letterism and Hypergraphics: The Unknown Avant-Grade, 1945-1985," thru 12/7.

INGBER—460 W. Broadway (674-0101). "Wit in Sculpture," with works by Arnold, Cove, Dienes, Grooms, others; thru 11/2.

NICHOLS—83 Grand (226-1243). A visionary architectural structure designed by architects Karen Bausman and Leslie Gill and painter Melissa Meyer, thru 11/2.

SZOKE—164 Mercer (219-3510). Drawings, photographs and models of recently completed public

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artworks by Aycock, Benhaim, Ferrara, Kozloff, others; thru 10/30.

WASHBURN—113 Greene (966-3151). Works by Bladen, Bluhm, Cote, Jensen, others; thru 10/26.

WEBER—142 Greene (966-6115). Works by Aycock, Biederman, Buren, Haacke, Kendrick, Lewitt; thru 10/26.

Other

CITY GALLERY—2 Columbus Circle (974-1150). "ABC No Rio: The First Five Years"—works by artists who have shown at this gallery, including Bellamy, Culkin, Eins, Golub, Holzer, Oldenberg, others; thru 10/19.

GAGOSIAN—521 W. 23rd (807-0807). Pop paintings and sculpture from the collection of Mr. and Mrs. Burton Tremaine; thru 11/15.

PRATT GRAPHICS CENTER—160 Lexington (685-3169). Prints in series from artists' books, by Dine, Johnson, Lewitt, Porter, Sultan, Wong, others; thru 11/9.

P.S. 1—46-01 21st St., L.I.C. (718-784-2084). "The Knot: Arte Povera," with works by Anselmo, Kounellis, Merz, Paolini, others; thru 12/15.

TOWER—45 W. 18th (620-0505). Figurative drawings by Apfelschmitt, Bluhm, Cortazar, de Kooning, Laemmle, others; thru 10/19.

ZIM-LERNER—123 University Place (777-1907). Paintings by four Dutch artists; thru 11/2.

PHOTOGRAPHY

ILSE BING—Vintage fashion photographs, thru 10/26. Zabriskie, 724 Fifth (307-7430).

ROBERT CAPA/HENRI CARTIER-BRESSON—A retrospective, 1932-1954/Sixty black-and-white photographs of writers, artists and celebrities from Europe and America, thru 11/10. I.C.P., 1130 Fifth (860-1777), Tues. 12-8, Wed.-Fri. 12-5, Sat.-Sun. 11-6.

CENTER FOR INTER-AMERICAN RELATIONS—680 Park (249-8950). Latin America Last Century: Photographs from the Hoffenberg Collection; thru 10/27.

LOIS CONNER—Platinum prints of Chinese landscapes, thru 10/18. Pfeifer, 568 Broadway (226-2251).

MIKE DISFARMER/BILL BURKE—Photographs of the rural South by both, thru 11/9. Staley-Wise, 177 Prince (777-1590).

GREY GALLERY—100 Washington Square East (598-7603). "The Indelible Image: Photographs of War, 1846 to the Present"; thru 11/18.

LEN JENSHEL—Color photographs of landscapes in the United States, Thailand and Italy, thru 10/26. Ledel, 168 Mercer (966-7659).

RAY K. METZGER—Early black-and-white photographs, from 1957-64, thru 11/16. Miller, 38 E. 57th (319-1800).

NEIKRUG PHOTOGRAPHICA—224 E. 68th (288-7741). Fashion photographs by Avedon, Maywald, Naylor, Perutz; thru 10/26.

CHARLES SHEELER/RAGHUBIR SINGH—Photographs from 1915-1939, by this painter/photographer who was a leader of the American Precisionist movement/Color photographs of India, thru 11/16. Pace/MacGill, 11 E. 57th (759-7999).

BOYD WEBB—Large-scale Cibachrome prints of unusual scenes set up by the photographer, thru 10/19. Sonnabend, 420 W. Broadway (966-6160).

WITKIN—415 W. Broadway (925-5510). A selection of photographs, drawings and graphics by artists this gallery has represented over the last 16 years, in tribute to Lee D. Witkin, founder of the gallery; thru 10/26.

WOLF—30 W. 57th (586-8432). Modernist photographs by Sheeler, Strand, Weber, White; thru 11/2.

PERFORMANCE

DANSPACE—St. Mark's Church, 10th St. and Second Ave. (674-8112). 10/17-20 at 8:30: Jane Comfort in "T.V. Love," with imagery by Keith Sonnier and music by Richard Landry. $6.

FRANKLIN FURNACE—112 Franklin (925-4671). 10/17 at 8:30: Vernita Nemec in "Private Places." $5.

P.S. 122—150 First Ave. (477-5288). 10/17-20 at 9: Pat Oleszko in "Where Fools Russian." $6.

MUSEUMS

AMERICAN MUSEUM OF NATURAL HISTORY—CPW at 79th St. (873-1300). 10-5:45; Wed., Fri.-Sat. 10-9. Contribution $3; children $1.50. (Free Fri.-Sat. 5-9). Gardner D. Stout Hall of Asian Peoples, 3,000 artifacts and artworks, covering Turkey to Japan, Siberia to India . . . New Margaret Mead Hall of Pacific Peoples . . . Collector's Choice: Sea Shells of Nathan L. Halpern; thru Summer . . . Jewels of India; thru '85 . . .Tiger, Tiger, Burning Bright: An Indian Wildlife Portfolio; thru 1/12.

ASIA SOCIETY—725 Park Ave. at 70th St. (288-6400). Tues.-Sat. 11-6, Sun. 12-5. Closed Mon. $2, students and seniors $1. The Rockefeller Collection of Asian Art; over 250 objects representing major art traditions from Afghanistan to Japan . . .Akbar's India: Art from the Mughal City of Victory; thru 1/5 . . ."Fatehpur-Sikri Today" by Sheldan Collins; thru 1/5.

BRONX MUSEUM OF THE ARTS—1040 Grand Concourse at 165th St. (681-6000). Sat.-Thurs. 10-4:30, Sun. 11-4:30. $1.50, students and seniors $1 . . . The Bronx: A Celebration; thru '86 . . . Anxious Interiors; thru 10/27 . . . Lydia Rubio and Jose Morales; thru 10/27 . . . Candace Hill-Montgomery; thru 10/27 . . .Geometric Abstraction: Selections from a Decade, 1975-1985; thru 12/29.

BROOKLYN MUSEUM—200 Eastern Pkwy. (718-638-5000). Mon., Wed.-Fri. 10-5, Sat. 11-6, Sun. 1-6. $2 suggested donation; students $1. The Emily Winthrop Miles Collection of Wedgwood . . . Celebration of Newly Installed Period Rooms . . . Curator's Choice: Indian Pottery from the American Southwest; thru 12/2 . . .Counter-Representations; thru 11/11 . . .Richard Diebenkorn: An Intimate View; thru 12/2 . . .Recent Acquisitions: Contemporary American Prints; thru 12/2 . . .Working in Brooklyn: Sculpture; 10/18-1/6.

COOPER-HEWITT MUSEUM—Fifth Ave. at 91st St. (860-6868). Tues. 10-9, Wed.-Sat. 10-5, Sun. 12-5, $2; seniors and students $1, free Tues. after 5 . . . Paris Recorded: The Therese Bonney Collection; thru 12/8 . . .The Modern Spirit: Glass from Finland; thru 1/5.

FRICK COLLECTION—1 E. 70th St. (288-0700). Tues.-Sat. 10-6; $1, students and seniors 50¢. Sun. 1-6; $2. Children under 10 not admitted.

GUGGENHEIM MUSEUM—Fifth Ave., at 89th St (360-3500). Tues. 11-8, Wed.-Sun. 11-5. $3, students and seniors $1.75. (Free Tues. 5-8). Modern Masters . . . Alfred Jensen: 50 paintings and 20 works on paper; thru 11/3 . . . New Horizons in American Art: 1985 Exxon National Exhibition; thru 11/3 . . . Collection Gallery: Pablo Serrano Plasters; thru 11/10.

JEWISH MUSEUM—Fifth Ave. at 92nd St. (860-1888). Sun. 11-6, Mon., Wed., Thurs. noon-5, Tues. to 8. Closed Fri.-Sat., major Jewish holidays. $3, seniors and students $1.75 . . .Israel in Antiquity: From David To Herod . . .Coins Reveal . . .The Circle of Montparnasse: Jewish Artists in Paris 1905-1945; 10/22-2/2.

METROPOLITAN MUSEUM OF ART—Fifth Ave. at 82nd (879-5500). Tues. 9:30-8:45, Wed.-Sun. 9:30-5:15. Suggested contribution $4:50; children and seniors $2:25 . . . Greek and Roman Treasury . . . Roman Portraits and Reliefs From the First Century B.C., Through the Third Century A.D . . . New Galleries for Ancient Near Eastern Art . . . The Camera and the Photograph: Images in Light; thru 1/5 . . . Keynotes: Two Centuries of Piano Design; thru 11/29 . . . Renaissance Revival Sitting Room, Meriden, Conn. (1868-70) . . . The 'Iron-Wire' Line: The Art of Chinese Figure Painting; thru 12/29 . . . India! Art of India from 1300-1900; thru 1/5 . . . The Amasis Painter and His World: Vase Painting in Sixth Century B.C. Athens; thru 10/17 . . .Prints Recently Acquired; thru 11/24 . . .Selection Three; from 11/22. **The Cloisters**, Fort Tryon Park (923-3700). Medieval Collection.

PIERPONT MORGAN LIBRARY—29 E. 36th St. (685-0008), Tues.-Sat. 10:30-5, Sun. 1-5. $3 suggested donation. Drawings from the Collection of Mr. and Mrs. Eugene Victor Thaw; thru 11/10 . . . Jerome Kern: Composer and Collector; thru 11/17 . . . English Illuminated Manuscripts from the Eighth to the Sixteenth Century; thru 11/10 . . .Alban Berg (1885-1935); thru 11/3.

EL MUSEO DEL BARRIO—1230 Fifth Ave., (831-7272). Tues.-Fri. 10:30-4:30, Sat.-Sun. 11-4 . . .Mira! The Canadian Club Hispanic Art Exhibition; thru 1/30.

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MUSEUM OF AMERICAN FOLK ART—125 W. 55th St. (581-2474). Tues. 10:30-8; Wed.-Sun. 10:30-5:30. $2; seniors and students $1; free Tues. eve. American Naive Paintings from the National Gallery of Art; thru 12/1.

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9400). Daily 11-6, Thurs. till 9. Closed Wed. $4.50; students $3; seniors $2. (Thurs. 5-9 pay as you wish)... New Photography; thru 12/3... Drawing in Austria and Germany; thru 10/29... Contrasts of Form: Geometric Abstract Art 1910-1980; thru 1/7.

MUSEUM OF THE CITY OF NEW YORK—Fifth Ave. at 103rd St. (534-1672). Tues.-Sat. 10-5; Sun. 1-5. Free. New Toy Gallery... Rooms from the Home of John D. Rockefeller Sr... Wurts Brothers Photograph New York; thru 1/5... A Frog He Would A Wooin' — an Amphibious Festivity; thru 3/2... On the Avenue: 100 Years of the Avenues; thru 11/17... Light as a Feather; thru 4/12.

NATIONAL ACADEMY OF DESIGN—1083 Fifth Ave., at 89th St. (369-4880). Tues. 12-8, Wed.-Sun. 12-5. (Free Tues. 5-8). $2:50, seniors and students $2. Selections from the Permanent Collection; thru 2/9... Edward Lear 1812-1888; thru 11/3.

NEW MUSEUM OF CONTEMPORARY ART—583 Broadway (219-1222). Wed. 12-8. Thurs.-Sun. 12-6. Closed Mon. and Tues. Suggested admission $2.50; students and seniors $1.50, children free. Allen Ruppersberg: The Secret of Life and Death; thru 11/10.

NEW-YORK HISTORICAL SOCIETY—Central Park West at 77th St. (873-3400). Tues.-Fri. 11-5, Sat. 10-5, Sun. 1-5, $2; children 75¢. The World of Tiffany: The Neustadt Collection of Tiffany Lamps... Firefighting on Parade: 1700-1865... The Statue of Liberty: America's Symbol of Freedom in Souvenirs and Ephemera; thru 1/5... Chicago and New York: Architectural Interactions; thru 10/26... To The Publick: New York in Broadside; thru 11/24... The Statue of Liberty Centennial Celebration; thru 3/16.

NEW YORK PUBLIC LIBRARY—Central Research Building, Fifth Ave. and 42nd St. (869-8089). Daily ex. Sun. 10-6; some collections to 9... Landmarks in English Literature; thru 12/31. **Lincoln Center**, 111 Amsterdam Ave., at 65th St. The Avant-garde: Dancers and the Dance; thru 11/16.

QUEENS MUSEUM—New York City Bldg., Flushing Meadow Park (718-592-5555). Tues., Thurs., Fri. 10-5; Wed. 10-8; Sat.-Sun. 1-6. Contribution suggested... Material Pleasures: Furniture for a Postmodern Age; thru 10/20... The Wool Print: Architect-Designed Fabrics for Chairs; thru 10/20... John Sloan, A Printmaker/Painter of the American Scene; thru 11/17... Stephen Lebowitz: Paintings; thru 12/1... Furnishing the Streets: 1902-1922; thru 1/12.

WHITNEY MUSEUM—Madison Ave. at 75th (570-3676). Tues. 1-8, Wed.-Sat. 11-5, Sun. 12-6. $3, seniors $1.50. (Free Tues. 6-8). 20th-Century American Art: Highlights of the Permanent Collection... Calder's Circus... Michael Graves: Proposed Expansion of the Whitney Museum of American Art: Models, drawings, and plans; thru Nov... High Styles: Twentieth-Century American Design; thru 2/16... Ralston Crawford Retrospective; thru 2/2. **Whitney Museum at Philip Morris,** 42nd at Park (878-2550). Modern Machines: Recent Kinetic Sculpture; thru 12/5.

AUCTIONS

CHRISTIE'S—502 Park Ave., at 59th St. (546-1000). 10/19 at 10: Fine American Furniture, Silver, Folk Art and Decorative Arts. On view from 10/12. 10/22 at 10: Important Jewels. On view from 10/18. **East,** 219 E. 67th St. (606-0400). 10/16 at 2: Continental, English and American Silver. On view from 10/12. 10/17 at 10 & 2: Fine Jewelry. On view from 10/12. 10/22 at 10: Oriental Rugs and Carpets sold for the benefit of Rosenthal & Rosenthal. On view from 10/18. 10/22 at 10:30 & 2: 19th Century Furniture, Rugs and Works of Art. On view from 10/18.

PHILLIPS—406 E. 79th St., (570-4830). 10/16 at 10: English and Continental Furniture, Decorations, Silver, Carpets, Tapestries and Oriental Works of Art. On view from 10/12.

SOTHEBY'S—York Ave., at 72nd St. (606-7000). 10/17 at 2, 10/18 at 10:15 & 2: Sotheby's Arcade Auction: Jewelry. On view from 10/10. 10/18 at 10:15: Impressionist and Modern Paintings, Drawings and Sculpture. On view from 10/13. 10/18 at 2, 10/19 at 10:15 & 2: John James Audubon The Birds of America. On view from 10/12.

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Wednesday, October 16

HERMANN PREY, baritone, with pianist Leonard Hokanson. Schubert's *Die Winterreise.* 92nd Street Y at 8. $13–$17.50.

MARGARET EVANS, mezzo-soprano (N.Y. debut). Works by Handel, Strauss, Verdi, Duke, Vaughan Williams, others. Merkin Concert Hall at 8. $10.

MARIAN HAHN, pianist. Scarlatti, Beethoven, Mendelssohn, Faure, Bartok, Chopin. Carnegie Recital Hall at 8. $8.50.

SUPERTRAMP—"Brother Where You Bound Tour 1985." With the Motels. Radio City Music Hall at 8. $20.

JUILLIARD STUDENT CONCERT—Alice Tully Hall at 1. Free.

THE SYLVAN WINDS, a quintet. St. Bartholomew's Church, Park Ave. at 50th St., at 12:10. Free.

ANDREW BOLOTOWSKY, flutist. Federal Hall National Memorial, 26 Wall St., at 12:30. Free.

DAVID VAN SICKLE, vocalist. Lincoln Center Library at 4. Free.

DICK SUDHALTER, trumpeter/**KEITH INGHAM,** pianist. Midtown Jazz at Midday. St. Peter's Church Living Room, Lexington Ave. and 54th St. (935-2200), at 12:30. $2.

NEW YORK PERCUSSION QUARTET—Ragtime, ethnic, novelty music on xylophones. Citicorp Market, Lexington Ave. and 53rd St., at 5. Free.

Thursday, October 17

NEW YORK PHILHARMONIC, Giuseppe Sinopoli conductor; cellist Lorne Munroe. A Wagner overture; Schumann's Cello Concerto; Tchaikovsky's Symphony No. 5. Avery Fisher Hall at 8. $6–$30.

AMERICAN SYMPHONY ORCHESTRA, Eleazar de Carvalho conductor; pianist Polly Ferman; guitarist Carlos Barbosa-Lima. "Music of the Americas," by Chavez, MacDowell, Mignone, and Orbon. Carnegie Hall at 8. $8–$20.

CONCERTS PLUS—"Ghouls and Ghosts, Spectres and Sprites." Host is Martin Bookspan; with soprano Louise Wohlafka, pianist Byron Janis, pianist Mark Pakman, violinist Zvi Zeitlin, cellist Yehuda Hanani. Works by Menotti, Verdi, Szymanowski, Mendelssohn, others. Merkin Concert Hall at 8. $12.

RAFAEL PUYANA, harpsichordist. Bach's Partitas No. 3, 1, and 4; D. Scarlatti's Sonatas in F, K. 106, 107. Metropolitan Museum at 8. $10.

MARIA MEIRELLES, pianist. Beethoven's Sonatas Nos. 2, 31, 9, 22, 23 "Appassionata." Carnegie Recital Hall at 8. $8.

HORIZON SYMPHONY ORCHESTRA, Terrill Jory conducting; Peter Vinograde pianist. Overture to Offenbach's *Orpheus in the Underworld*; Copland's Piano Concerto; Dvorak's Symphony in E, "New World." Alice Tully Hall at 2. $1.50, $2.50.

YIN CHENG-ZONG, pianist. Chinese American Arts Council program. Music by Schubert, Beethoven, Chinese composers. Alice Tully Hall at 8. $10.

CECILIA GASDIA, soprano, with pianist Kathleen Solose. Music by Rossini, Puccini, Donizetti, Bellini/**ITALIAN YOUTH QUARTET** (N.Y. debut). String quartets. Vivian Beaumont Theater, Lincoln Center (688-7070), at 8. $20.

RUTH SCHMID-GAGNEBIN, pianist, with an orchestra conducted by Robert Calcaterra. Overture to Weber's *Oberon*; Liszt's Piano Concerto No. 2; Strauss's *Kunstlerleben*; Dvorak's *Scherzo Capriccioso*; Tchaikovsky's *Capriccio Italien*; world premiere of a work by Schmid-Gagnebin. Symphony Space at 8. $6.

NORTH/SOUTH CONSONANCE—Premieres by Cowles, Goeb, Mackey, Ogdon, others. Christ and St. Stephen's Church, 120 W. 69th St., at 8. $6.

DONALD JOYCE, organist. Works by Bach, including the Prelude and Fugue in E-flat, and Large Chorales from the *Clavierubung.* Church of St. John the Evangelist, First Ave. and 55th St., at 8. $4.

MARK MORGANELLI JAZZ FORUM BAND—Olympic Tower atrium, Fifth Ave. at 51st St., at 5:30. Free.

HERBERT BURTIS, organist. Works of Schumann. Columbia U., St. Paul's Chapel, Broadway and 116th St., at noon. Free.

ZEPHYR WOODWIND QUINTET—Music by Klughardt and Donald Johnston (world premiere). St. Paul's Chapel, Broadway and Fulton St., at 12:10. Free.

MOZART AT NOON—Lincoln Center Library at noon. Free.

BRYAN CARROT, vibraphonist. Citicorp Market, Lexington Ave. and 53rd St., at 5. Free.

PAUL CHAMLIN, pianist. Crystal Pavilion, Third Ave. between 49th and 50th Sts., at noon. Free.

BARGEMUSIC—Violinists Todd Phillips, Eriko Sato; violist Steven Tenenbom, cellist Charles Curtis. Beethoven's String Quartet in E-flat, "Harp"; Schumann's String Quartet in a, Op. 41. Fulton Ferry Landing, Brooklyn (718-624-4061), at 7:30. $10. Phone for information on bus transportation to the barge.

Friday, October 18

DETROIT SYMPHONY, Gunther Herbig conductor; pianist Bruno Leonardo Gelber. Beethoven's Piano Concerto No. 2; Shostakovich's Symphony No. 7, "Leningrad." Carnegie Hall at 8. $12–$17.50.

MOSTLY MUSIC—Gidon Kremer and the Lockenhaus Festival. The violinist, with other artists. Music by Mozart, Reger, Schumann, Gubaidulina, Weber, Holliger. Metropolitan Museum at 8. $12.

NEW YORK PHILHARMONIC—See 10/17. Today at 2.

IRINA ARKHIPOVA, mezzo-soprano/**VLADISLAV PIAVKO,** tenor, with pianist V. Chagava. Music by Mussorgsky, Glinka, Tchaikovsky, Russian "romances," and folk songs. Town Hall at 8. $18–$24.

ANDREW DEMASI, LINDA KOBLER, organist and harpsichordist. "La Festa di Scarlatti." St. Brigid's Church, Ave. B and 7th St. (777-3240), at 8. Free; donation suggested.

BOBBY WOMACK/THE MANHATTANS—Beacon Theater, Broadway and 74th St. (787-1477), at 8 and midnight. $18.50, $20.

CHRISTINE SCHADELBERG, soprano. Carnegie Recital Hall at 8.

JUILLIARD SYMPHONY, Jens Nygaard conductor. Haydn's Symphony No. 104, "London"; Persichetti's *Night Dances*; Tchaikovsky's Symphony No. 4. Alice Tully Hall at 8. Free.

EXPRESSIONS '85—A Celebration of African Life in the Americas, with Willie Colon, Afrika Bambaataa, Tabou Combo. Avery Fisher Hall at 8. $12.50–$20.

JON HENDRICKS, singer/**ROGER KELLAWAY,** pianist. New School, 66 W. 12th St., at 6. $6.

AMERICAN STRING QUARTET—Dvorak's Quartet No. 9; Webern's Five Movements for String Quartet, Op. 5; Beethoven's Quartet in e, Op. 59, No. 2. Manhattan School of Music, Broadway and 122nd St. (749-2802), at 8. Free.

JOE CHAMBERS & NY PRIME—Cooper Union Great Hall, Third Ave. at 7th St. (254-6374), at 8. Free.

KATSUYA YOKOYAMA—Japanese shakuhachi (bamboo-flute) music. Asia Society, 725 Park Ave. at 70th St. (268-6400, ext. 290), at 8. $20.

PURNA DAS BAUL, and the Bauls of Bengal. Music of the rural sect. Triplex Theater, 199 Chambers St. (618-1980), at 8. $10, $12.

DACACCIA QUARTET—Double-reed ensemble with music from the Renaissance to today. Citicorp Market, Lexington Ave. at 53rd St., at noon. Free.

KAREN LEIGH MCPHERSON, jazz vocalist, with bass, vibes, percussion. Citicorp Market, Lexington Ave. at 53rd St., at 5. Free.

PATRICK GREGOIRE, piano and flute. The Galleria, 115 E. 57th, at 12. Free.

DIANE FORD, singer-songwriter-guitarist. With V. Cordell Brown, poet. Centerfold, 263 W. 86th St. (866-4454), at 8. $4.

DAN STEROBIN, guitarist-singer. Blues and ragtime. The Good Coffee House, 53 Prospect Park West, Brooklyn (718-768-2972, Fri. only, after 8 p.m.), at 9:30. $4.

Saturday, October 19

JAIME LAREDO, violinist. Works by Beethoven, Busoni, Prokofiev, Kreisler. 92nd Street Y at 8. $12.50–$17.50.

JEAN SIBELIUS QUARTET (U.S. concert debut). Works of Sibelius, Aho, Mozart. Merkin Concert Hall at 8. $12.

JOSE FEGHALI, pianist. Works by Haydn, Villa-Lobos, Chopin, Schumann. Carnegie Hall at 8. $6–$12.50.

MUSICA SACRA CHORUS AND ORCHESTRA, Richard Westenburg conductor. "Basically Bach Festival." Bach Cantatas Nos. 140, 62, 147. Central Presbyterian Church, Park Ave. at 64th St. (873-9546), at 7:30. $15.

NEW YORK PRO ARTE CHAMBER ORCHESTRA, Raffael Adler conductor. Music by Mozart, Roussel, Liszt, Mendelssohn. Alice Tully Hall at 8. $9.50–$15.

JUILLIARD STRING QUARTET—Washington Irving High School, Irving Pl. and 16th St. (586-4680), at 8. $2, single same-day tickets.

"LA GATTA CENERENTOLA," by Robert De Simone, a musical inspired by 18th-century Neapolitan theater, performed by the Ente Teatro Cronaca of Naples, with English subtitles. Vivian Beaumont Theater, Lincoln Center (688-7070), at 8. $20.

TOSHIKO KIRYU, pianist (N.Y. debut). Works by Chopin and compositions of her own. Carnegie Recital Hall at 8:30. $10.

MICHAEL FRANKS/PAQUITO D'RIVERA, Beacon Theater, Broadway and 74th St. (787-1477), at 8. $15.50, $17.50.

L'HISTOIRE DU SOLDAT—Staged version of Stravinsky's work, with Keir Dullea, Charles Tu, Fred Hellerman, Debbie Silver, and an instrumental ensemble conducted by Yuvall Waldman. Cathedral of St. John the Divine, 112th St. and Amsterdam Ave. (662-2133), at 7:30. Free.

EXPRESSIONS '85—See 10/18. Tonight with Tania Maria, Judy Mowatt, Budda All Stars, Crazy, A. J. Brown, Jeff Medina and the Hit Squad.

KATSUYAMA YOKOYAMA—See 10/18.

GREGG SMITH SINGERS—Tour program: works by Billings, Brahms, Schuman, Beeson, Sondheim, others. St. Peter's Church, Lexington Ave. and 53rd St., at 8:30. $12.

HSIANG YIN CHORUS—Chinese music—songs, folksongs, poems, with traditional and contemporary works. Symphony Space at 7:30. $8, $15.

JOLYON PEGIS, cellist. Theodore Roosevelt Birthplace, 28 E. 20th St., at 2. Free.

ITZHAK PERLMAN, violinist. Queens College Colden Center, L.I.E. and Kissena Blvd. (718-793-8080), at 7:30. $18–$25.

PAUL WHITEMAN'S HISTORIC 1924 AEOLIAN HALL CONCERT—Maurice Peress conducts works by Gershwin, Herbert, Confrey, Grofe, Berlin, Kern. Queensborough Community College, 56th Ave. and Springfield Ave., Bayside (718-631-6311), at 8. $8–$12.

LAHAV CHAMBER ORCHESTRA, Moshe Hoffman conductor. Works by Mozart, Bach, Grieg. Brooklyn Conservatory of Music, 140-26 Franklin Ave., Flushing (718-461-8910), at 8. $6.

Sunday, October 20

AMERICAN COMPOSERS ORCHESTRA, Dennis Russell Davies conductor; pianist Keith Jarrett. Hadley's *Scherzo Diabolique*; Sessions's Symphony No. 4 (N.Y. premiere); Kupferman's *Challenger* (world premiere); Harrison's Piano Concerto (world premiere). Carnegie Hall at 3. $8–$15.

CHAMBER MUSIC SOCIETY OF LINCOLN CENTER—Guest artists, harpsichordist Kenneth Cooper, violinist Laurie Smukler. Works of Bach, Shostakovich, Saint-Saens, Brahms. Alice Tully Hall at 5. $15.

CARLO BERGONZI, tenor, with pianist Vincenzo Scalera. "The Art of Beniamino Gigli": songs and arias by Schubert, Innocenzi-Rivi, Caccini, Massenet, Cilea, others. Carnegie Hall at 8.$8–$25.

NEW SCHOOL CONCERTS—Alexander Schneider conducts a chamber orchestra; flutist Michael Parloff, oboist Diane Lesser. Haydn's Symphonies Nos. 91, 75, 76, and his Concerto for Flute and Oboe. New School, 66 W. 12th St. (741-5689), at 2. $8.

ROBERT COHEN, cellist, with pianist John Van Buskirk. Works of Brahms, Bach, Debussy, Walton, Bizet. 92nd Street Y at 3. $7.50–$10.

GEORGE DALARAS/HARIS ALEXIOU, singers from Greece. Felt Forum, Madison Square Garden, at 8. $18, $25.

SARITA MONTEIL, in concert with an orchestra and the ballet Fuego Flamenco. Avery Fisher Hall at 3:30 and 7:30. $18–$25.

DOMINICAN CLASSICAL ARTISTS—Daniel Abreu, Rene Beneyoun, classical guitarists; soprano Mercedes Kikwood; tenor Juan Cuevas; pianists Tilsia Brens, Rafael Landestoy. Carnegie Recital Hall at 2. $10.

EMILY FRANKLIN MARUOKA, mezzo-soprano. Carnegie Recital Hall at 5:30.

DETROIT CHAMBER WINDS—Carnegie Recital Hall at 8:30. $8.

ROSE-NAGATA-KREGER TRIO—Haydn, Shostakovich, Mendelssohn. Bloomingdale House of Music, 323 W. 108th St. (663-6021), at 3. $4.

NASIR AHMED KHAN, vocalist. Music of North India. Uris Auditorium, Metropolitan Museum, Fifth Ave. and 81st St. (362-0290), at 2:30. $8.

RON HIGHLEY, baritone/**JOANNE HIGHLEY,** soprano. Music by Marenzio, Tallis, folk tunes, spirituals, hymns. St. George's Church, 16th St. east of Third Ave., at 3. $5.

ST. PETER'S CHURCH—At 5: Jazz Vespers, with the Walter Bishop Jr. Trio and vocalist Kathryn Farmer; offering. At 7: the William Hooker Trio presents "The Pearl." Lexington Ave. and 54th St. (935-2200).

NEW YORK TRUMPET ENSEMBLE, Edward Carroll director. Music from the Baroque trumpet guilds to jazz. Holy Trinity, 316 E. 88th St., at 3. $6.

METROPOLITAN SOLOISTS—Good Shepherd Church, Broadway and 207th St., at 4. $3.

FRANCES WALKER, pianist/**STEPHEN CLAPP,** violinist. Works of Kreisler, Still, Franck, others. Riverside Church, the Drive at 122nd St., at 2:30. Free. Preceeded at 2, by a recital by carillonneur James R. Lawson.

DAVID BAR-ILLAN, with members of the Bronx Arts Ensemble. Music of Haydn, Schubert, Ben-Haim, Hofmann. Riverdale YM-YWHA, 5625 Arlington Ave., Bronx (549-1899), at 3. $7.

THE CLANCY BROTHERS AND TOMMY MAKEM—Lehman Center, Bedford Park Blvd. West, Bronx (960-8833), at 3. $10–$14.

FEDERICO VASQUEZ, classical guitarist. Works by Bach, Frescobaldi, Barrios, Villa-Lobos, others. Bargemusic Ltd., Fulton Ferry Landing, Brooklyn (718-624-4061), at 1. $8.

SHIN-OK LEE, pianist. Brooklyn Museum, Eastern Pkwy., at 1:30. Free, with museum admission.

LAHAV CHAMBER ORCHESTRA—See 10/19. Today at 3, at 58 Seventh Ave., Brooklyn (718-622-3300).

Monday, October 21

MUNICH PHILHARMONIC, Lorin Maazel conductor. Mozart's Symphony No. 38, "Prague"; Bruckner's Symphony No. 7. Avery Fisher Hall at 8. $10–$20.

CHAMBER MUSIC SOCIETY—See 10/20. Today at 7:30.

AURORA—Baroque music on original instruments, by Couperin, J.G. Goldberg, Telemann, Leclaire, others. Merkin Concert Hall at 8. $9.

MARIA MEIRELLES, pianist. Beethoven's Sonatas Nos. 15, 17, 24, 32. Carnegie Recital Hall at 8. $8.

AIR SUPPLY—Russell Hitchcock and Graham Russell, "Power of Love." Radio City Music Hall at 8. $17.50, $20.

SLASK POLISH SONG AND DANCE ENSEMBLE—Carnegie Hall at 3, $9–$15, and 8, $12–$20.

DANIELLE WOERNER, soprano. "Who Is Sylvia?" Portraits of women in song. Music by Schubert, Wolf, Barber, Menotti, others. New School, 66 W. 12th St., at 8. $4.

JAY MCSHANN BIG BAND—New Jazz at the Public, 425 Lafayette St. (598-7150), at 8 and 10. $10.

ZORAIDA SANTIAGO, composer and singer, with Pablo Nieves. Music of Puerto Rico. DTW's Bessie Schonberg Theater, 219 W. 19th St. (924-0077), at 8. $7.

NEW YORK BAROQUE CONSORT—Music of Quantz, Telemann, Bach. St. Paul's Chapel, Broadway at Fulton St., at 12:10. Free.

CHOIR OF THE CHURCH OF THE ASCENSION, Dennis Keene conductor; organist Leonard Raver. New York premiere of William Albright's *Song of David*, to a text by Christopher Smart. Calvary Episcopal Church, Park Ave. at 21st St., at 7:30. $8, with reception following.

Tuesday, October 22

MUNICH PHILHARMONIC, Lorin Maazel conductor. Hindemith's *Mathis der Maler*; Beethoven's Symphony No. 3, "Eroica"; Overture to Weber's *Oberon*. Carnegie Hall at 8. $15–$22.50.

NEW YORK PHILHARMONIC—See 10/17. Tonight at 7:30.

CHAMBER MUSIC SOCIETY—See 10/20.

JEANIE BOWERS, soprano (N.Y. debut), with pianist John Van Buskirk. Music by Brahms, Debussy, Turina, Barber, Strauss. Merkin Concert Hall at 8.$10.

JOEL KROSNICK, cellist/**GILBERT KALISH,** pianist. "The Cello: A 20th-Century American Retrospective." Music by Overton, Wernick, Shapey (world pre-

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MUSIC & DANCE

miere), Brahms. Carnegie Recital Hall at 8. $10.

AIR SUPPLY—See 10/21.

YOUNG CONCERT ARTISTS—Gala opening of 25th-anniversary season. Solo and chamber works performed by Benny Kim, Carter Brey, Paul Meyer, Anne-Marie McDermott, Ben Holt, Marvis Martin. Music by Handel-Halvorsen, Bartok, Brahms, Schubert, Mendelssohn. 92nd Street Y at 8. $5–$8.

WESTMINSTER CATHEDRAL CHOIR, from England (N.Y. debut). Church of St. Ignatius Loyola, Park Ave. and 84th St. (288-3588), at 8. $10, $25.

OPEN HOUSE CONCERT—"Festa di Scarlatti," with guest and faculty artists and ensembles. Third Street Music School, 235 E. 11th St. (777-3240), at 6:30. Free.

"LOVE'S OLD SWEET SONG"—An old-fashioned musical. Manhattan Savings Bank, 186 E. 86th St., at 8:15. Free.

PAUL CHAMLIN—See 10/17.

COMMUNITY JAM—Political rock. Truck and Warehouse, 79 E. 4th St. (254-5060), at 7:30. $3.

OPERA

Metropolitan Opera

METROPOLITAN OPERA HOUSE—Through May 3. Tickets $8–$75. 10/14 at 8: Mussorgsky's *Khovanshchina*; premiere of new production, Jarvi conducting; with Rom, Quivar, Ochman, Gulyas, Monk, Haugland, Talvela; production by August Everding, sets by Ming Cho Lee, costumes by John Conklin (debut), lighting by Gil Wechsler, choreography by David Toguri (debut). 10/15 at 7:30: Strauss's *Der Rosenkavalier*, Levine conducting; with Troyanos, Lear, Battle, Raffanti, Meredith, Korn. 10/16 at 8: Verdi's *Falstaff*, Levine conducting; with Neblett, Blegen, Dubinbaum, Cossotto, Taddei, Gonzalez, Monk.. 10/17 at 8: Janacek's *Jenufa*, Neumann conducting; with R. Alexander, Dunn, Sooter, Graham Clark (debut). 10/18 at 7:30: *Der Rosenkavalier*; same as 10/15, except G. Jones for Lear, Robinson for Battle, Haugland for Korn. 10/19 at 1:30: Verdi's *Falstaff*; same as 10/16, except Ellis for Monk. 10/19 at 8: *Khovanshchina*; same as 10/14. 10/21 at 8: Verdi's *La Traviata*; Fulton conducting; with Daniels, Lima, Nucci. 10/22 at 8: Janacek's *Jenufa*; Neumann conducting; with Judith Haddon (debut), Dunn, Jenkins, G. Clark.

New York City Opera

NEW YORK STATE THEATER—Through November 17. Tickets $6–$29. Note: all foreign-language operas are subtitled in English. 10/15 at 8: *Carmen*, Keene conducting; with Marsee, Jonason, Gray, Dansby. 10/16 at 8: Gilbert and Sullivan's *The Mikado,* Abell conducting; with Peterson, Shaulis, R. McKee, Serbo, Billings, J. McKee, Cossa. No performance 10/17. 10/18 at 8: Donizetti's *Lucia di Lammermoor*, Keene conducting; with Dobish, Leech, Eisler, Clark, Burchinal, Wells. 10/19 at 2: Mozart's *The Magic Flute* (in English), Bergeson conducting; with Hynes, Christman, Garrison, Parker, Butler, Lankston. 10/19 at 8: Puccini's *Madama Butterfly*, Pallo conducting; with Lamy, Shaulis, Grayson, McFarland. 10/20 at 1: Verdi's *La Traviata*, Pallo conducting; with Munro, Stewart, Fazah. 10/20 at 7: Bellini's *I Puritani*, Muller conducting; with Drivala, Rose, Aler, Clark, McFarland, Dworchak, Bassett. 10/22 at 8: Puccini's *La Rondine*, Siciliani conducting; with Knighton, Peterson, Garrison, Eisler, R. McKee.

Other

THE MARRIAGE OF FIGARO, by Mozart. Concert performance by the West Side Opera Workshop, Donald Meyers director.Trinity School, 139 W. 91st St. (362-7439). 10/18 at 7. $3 donation.

CAVALLERIA RUSTICANA, by Mascagni/**I PAGLIACCI,** by Leoncavallo. Brooklyn Lyric Opera. Holy Name Auditorium, 96th St. and Amsterdam Ave. (718-837-1176). 10/17 at 7:30. $5.

LIGHT OPERA OF MANHATTAN—10/19, 20 at 3:30 and 8: Gilbert and Sullivan's *The Gondoliers.* Norman Thomas High School, 111 E. 33rd St. (532-6180). $17.50, $20; seniors, students, under 12, $12. Note: Please call to confirm performances.

PASSION IN PIGSKIN, by Michael Lydon and Ellen Mandel. World premiere of a "cabaret opera," a Meet the Composer concert. Third Street Music School, 235 E. 11th St. (777-3240). 10/ 18 at 8. $6.

AMATO OPERA—A performance by the Amato Opera Circle of Pergolesi's *La Serva Padrona*. 319 Bowery at E. 2nd St. (228-8200). 10/20 at 3. $10, includes a luncheon at 2:30.

LUISA FERNANDA, a zarzuela by Torroba. Repertorio Espanol, 138 E. 27th St. (889-2850). 10/19, 11/2, 30, at 8; 10/26, 27, 11/3, 10, at 3. $15.

DANCE

The Joffrey Ballet

CITY CENTER—October 22–November 10. Tickets $5–$35. First programs: 10/22 at 7:30: *Suite Saint-Saens, Forgotten Land* (N.Y. premiere), *Rodeo.* 10/23 at 8: *Reflections, Arden Court, Offenbach in the Underworld.* 10/24 at 8: *Light Rain, Forgotten Land, Jamboree.* 10/25 at 8: *Italian Suite, Love Songs, Jeu de Cartes.* 10/26 at 8: *Dream Dances, Arden Court, Offenbach in the Underworld.* 10/27 at 2: *Reflections, Arden Court, Jeu de Cartes.* 10/27 at 7:30: *Suite Saint-Saens, Forgotten Land, Rodeo.*

The Feld Ballet

JOYCE THEATER—Through 11/3. Tickets Fri. and Sat. evenings, $25; others, $20. Season includes three new works by Eliot Feld, each to music by Steve Reich. This week's programs: 10/15 at 8: *A Footstep of Air, Medium: Rare, At Midnight, The Jig Is Up.* 10/16, 17 at 8: *Against the Sky, Aurora I, Aurora II.* 10/18 at 8, 10/20 at 2: *The Grand Canon, Impromptu, Adieu, Les Noces.* 10/19 at 8, 10/20 at 7:30: *The Envelope, Caught, Medium: Rare, Return to Maria La Baja, Intermezzo No. 1.* 10/22 at 8: *A Footstep of Air, Impromptu, At Midnight, The Jig Is Up.*

Pina Bausch Tanztheater Wuppertal

BROOKLYN ACADEMY OF MUSIC "NEXT WAVE" FESTIVAL—Through 10/22. Tickets $12–$25. *The Seven Deadly Sins*, by Weill and Brecht, with Michael Tilson Thomas conducting the Orchestra of St. Luke's—10/17, 18, 19, 21, 22 at 8; 10/20 at 2.

Houston Ballet Now

CITY CENTER—Through 10/20. Tickets $12–$30. *Symphony in D, Beads of Memory, Daphnis and Chloe,* 10/15, 16, 17 at 8. *Peer Gynt*, 10/18 at 8; 10/19 at 2 and 8; 10/20 at 3.

Riverside Dance Festival

THEATER OF THE RIVERSIDE CHURCH, the Drive at 120th St. (864-2929). Tickets $7. **Peridance**—Works by Perry, Butler, Harkarvy. 10/16–19 at 8; 10/21 at 2.

Other

DANCERS FOR ISADORA—Judith Landon, with pianist Graham Fitch, soprano Elaine Bernstein, narrator Louise Craig Gerber. Marymount Manhattan Theater, 221 E. 71st St. (924-0077). 10/18, 19 at 8. $8.

DANCES BY DENA REYNOLDS & BRUCE AND ANDES BELL—Cunningham Studio, 55 Bethune St. (924-0077), 10/18–20 at 9. $7.

EIKO & KOMA, BILLY SIEGENFELD, OHAD NAHARIN & DANCERS, CHARLES MOULTON, others, in a benefit for the Foundation for Independent Artists. P.S. 122, 150 First Ave. at 9th St. (226-2000). 10/16 at 7 and 9:30. $10.

GWALL V DANCE COMPANY—American debut of the Paris-based troupe, and the premiere here of *Exit*, by Yannick Kergreis. La Mama, E.T.C., 74A E. 4th St. (475-7710). 10/16–20 at 9. $8.

LAURIE BOOTH—"Yip Yip Mix and the 20th Century" (N.Y. premiere), with composer Philip Jeck. DTW's Bessie Schonberg Theater, 219 W. 19th St. (924-0077). 10/17–19 at 8; 10/20 at 3. $7.

MARGARET JENKINS DANCE COMPANY—"Next Wave Festival," at BAM. Program includes premieres. BAM, 10/22 at 7; 10/23–26 at 8; 10/27 at 2. $12.

PONTIAN SOCIETY KOMNINI DANCE GROUP—Dances of ancient Greece. Citicorp Market, Lexington Ave. at 53rd St. 10/17 at noon. Free.

RITHA DEVI, in "Prakriti-Ramani," or "Nature and Eve," a panorama of Indian dance styles. Lillie Blake School, 45 E. 81st St. (988-7697). 10/19 at 7:30. $5.

TANGO ARGENTINO—See Theater listings.

OTHER EVENTS

IT'S ALWAYS FAIR WEATHER this time of year, indoors and out, in town and out. In Manhattan, there is the **Autumn Jubilee,** which runs from 14th to 34th Sts., along Second Ave. The fare includes food, crafts, antiques, and entertainment, all to support the Bellevue South Community Association's efforts to repair and maintain the Bellevue South Community Park (26th–28th Sts., between First and Second Aves.). 11 a.m.–6 p.m. on 10/20 (rain date: 10/27) . . . Manhattan Country School's **Farm Festival** frees up the north side of 96th St., between Fifth and Madison Aves., on 10/19, 11 a.m.–4 p.m. Country fun includes games and folksinging for children, a barbershop quartet (with a real barber available for shaggy heads), square dancing, produce, and a rummage sale. Proceeds to the Manhattan Country School's Scholarship Fund . . . Speaking of schools, thumb through Calhoun School's **10th Annual Book Fair,** on West End Ave., at 81st St. Hundreds of new and used books—classics, best sellers, cook books, art books, etc.; it also features pumpkin painting, arts and crafts, and storytelling for the kiddies. 10/20, 11 a.m.–4 p.m. Free . . . Moving indoors, we find the **New York Poster and Postcard Show** at the Essex House, 160 C.P.W. This three-day event (10/18, 4 p.m.–9; 10/19, 10 a.m.–8; 10/20, 12 noon–6) is devoted to the Statue of Liberty in all its graphic glory, gracing the paraphernalia of groups as diverse as the U.S. government, the Socialist Party, the feminist movement, and the grape picker's union. $4.50 (201-635-6505) . . . Moving from eye to ear, there is **Records Flea Market's Autumn Edition,** which will take place 10/19–20, 11 a.m.–4 p.m. Over 5,000 LP's will be available, along with photos, posters, magazines, books, and sheet music. 253 W. 72nd St., 2nd fl. (496-2234). Free . . . Hands on the **Crafts on Park Avenue,** presented by Schrafft's Ice Cream, at the Armory (Park Ave., at 67th St.). It includes stoneware and porcelain pottery, jewelry, art glass, custom-made shoes, hand-painted silks, folk toys, etc. 10/18, 5 p.m.–9; 10/19–20, 10 a.m.–6. $4 (302-4904) . . . For outer-borough and out-of-town excursions, let's begin with the **5th Annual Pumpkin Festival,** 10/19, 10 a.m.–5. Music by Banjo Rascals; juggling, comedy, dance by Dr. Juggle and Mr. Glide; folk music by the Wizard of Oz Show. Angel Guardian Home, entrance on 13th Ave., between 63rd and 64th Sts., Brooklyn. Adults, $2; children, $1 . . . A **Rummage Sale** will be held by the Sisterhood of the Boro Park Progressive Synagogue, 10/20–21, 10 a.m.–4. 1515-46th St., Brooklyn (718-436-5082, 718-435-9291, 718-438-6922). Free . . . Westchester is the site of a **Stamp and Coin Show,** "Westpnex," at the Westchester County Center, Bronx River Pkwy. and Tarrytown Rd., White Plains (914-949-0197). Aficionados may enjoy gold and silver coins, rare stamps and covers, and paper money. 10/18, 1 p.m.–9; 10/19, 11 a.m.–8; 10/20, 11 a.m.–5. Adults, $3; children, $2.

SLIGHTLY ECLECTIC—The Parents League of New York (737-7385) will sponsor the **Independent School Day** at Walden School, 1 W. 88th St. Parents and students can meet with admissions directors from more than 80 independent NYC schools, from kindergarten through high school. Ask all the questions, in an informal setting. 10/22, 3:30 p.m.–6:30. Free . . . Smith Corona's **Spell-Right Challenge** benefits the Orton Dyslexia Society. Contestants will sit behind a typewriter and display their erudition (or lack of it), with each correct word bringing a dollar to the society. World Trade Center. 10/16, 9 a.m.–4. 315-8000 . . . Writers and their works will be on display all over town. 10/21 finds **Writer Nights** at the Second Stage McGinn/Cazale Theatre, 2162 Broadway (76th St.). Participants will be Hortense Calisher, Madison Smartt Bell, Sharon DuPree, and Veronica Geng. $6 (475-5707) . . . **Illustrious Women,** a whole panel of them, will be on hand 10/22 at 4 p.m. Moderator Nancy Newhouse, along with Letty Cottin Pogregin, Linda Bird Francke, Joyce Maynard, and Perri Klass, describe, read, and discuss.92nd Street Y, 1395 Lexington Ave. (427-6000, ext. 179). $8 . . . The U.N. celebrates its **40th Anniversary** at a surprising place: Lehman College (then Hunter-College-in-the-Bronx). Find out about the whole amazing story, 10/19 at 6:30 p.m. Free but tickets are required (960-8109).

TOURS

HISTORIC FORDHAM UNIVERSITY is the subject of a walking tour 10/20 at 12 noon. Includes original 19th-century buildings and the Gothic structures of the twenties. Meet at Southern Blvd. entrance of the university, opposite the botanical gardens (881-8900). $5.

THE CITY AND THE THEATER—An overview of its history, architecture, and future plans for redevelopment, with discussion led by Fred Papert, president of the 42nd Street Development Corporation, followed by luncheon at Sardi's hosted by *New Yorker* theater critic Brendan Gill. Includes a walking tour of several theaters. 10/23 at 10 a.m. $70 (860-6868).

MANUFACTURERS' OUTLET TOUR—Explore the world of buying and selling. Meet at F.I.T. (227 W. 27th St.) for a bus to Secaucus, N.J., and a discount shopping mall. 10/19 at 9:45 a.m. $19 (760-7715).

NEW YORK WALK-ABOUT—Lots to see, starting with "From the Pilgrim Jews Onward—A Story of Immigration." The tour meets on the N.W. corner of Battery Place and Broadway 10/20 at 11 a.m. and 2 . . . "Historic New York—Where It All Began" meets at Broadway and Wall St. (fronting Trinity Church) 10/20 at 11 a.m. and 2. (582-2015 weekdays; 914-834-5388 eves., weekends). $5.

CHELSEA—A Historywalk with Joyce Gold (242-5762). Once one man's 100-acre estate, the area was also home to theaters and department stores. 10/20 at noon; meet at General Theological Seminary, Ninth Ave. and 21st St. $8.

TOURS WITH THE MUNICIPAL ART SOCIETY—(935-3960). Phone for reservations and directions. **Mansions and Millionaires,** a Discover New York walk, shows where mansions replaced squatters' shacks. 10/19, 20 at 2 in front of 1 E. 78th St. $8 . . . **The Lights Are Bright on Broadway** explains the processes of installing and maintaining the lights. 10/17 at 8:15 a.m.; send check to Randi Kepecs, Municipal Art Society, 457 Madison Ave., N.Y., 10022; receipt will give meeting location . . . **Behind the Curtain: Times Square as a Theater District** visits the New Dramatists, the Shubert Archive, and the Theater Museum. 10/19 at 2; send check to Randi Kepecs . . . **Architects at Work** visits N.Y. firms. 10/22 at 1, Skidmore, Owings and Merrill, known for its corporate work, will be the host. $8 . . . Also, a free tour of Grand Central Station, each Wed. at 12:30; meet under the Kodak sign. And a free tour along a portion of Fifth Ave., each Thu. at 12:30; meet at the Urban Center, Madison Ave. at 51st St.

TOURS WITH THE 92ND STREET Y—Pre-registration required for all tours (427-6000, ext. 179). Phone about out-of-town and "activity" tours. 10/16: "Gracie Square and Gracie Mansion" ($10, at 1:30 p.m.). 10/17: "A History of Men's Fashion," with Alan Flusser ($10, at 6 p.m.). 10/20: "Governors Island" ($13, at 10:45 a.m.); "Geologic Gallivanting" ($8, at 10 a.m.); "Central Harlem" ($8, at 11 a.m.); "Brownstones, Stoops, and Industrial Lofts" ($8, at 11 a.m.). 10/21: "William Doyle Galleries" provides a chance to look at an auction house ($10, at 5:45 p.m.).

FULTON FISH MARKET—With the South Street Seaport Museum. See this thriving wholesale market in action; 10/17 at 6 a.m. Return to the museum for a 7:30 clam-chowder breakfast. Advance registration required, 669-9416. $12.

PROSPECT PARK ENVIRONMENTAL CENTER (718-788-8500) has several noteworthy tours. On 10/19 at 1 p.m., learn about the "Natural History of Green-Wood Cemetery." Meet at the main cemetery gates, 25th St. and Fifth Ave. Adults, $2; children, $1 . . . On 10/19 at 2, bob on "Brooklyn Waters." Meet at Pier 16 at South Street Seaport. $5.

PICTURE STATEN ISLAND—A five-hour bus tour by the S.I. Historical Society: Richmondtown Restoration, the Alice Austen House, and Great Kills harbor. Sun. through 10/27. Meets at noon at the Ferry terminal, S.I., on bus ramp A. $10, children $6 (718-351-1617).

GOURMET BICYCLE TOUR, with the Hungry Pedalers (phone 222-2243, 473-6829). 10/22 at 8:45 a.m. (rain date, 10/27): "Harlem Sights and Soul." Visit Sugar Hill, Strivers Row, and lunch at Sylvia's. Meet at N.E. corner of Columbus Circle (59th St. and CPW). $8 by mail, $15 for two people (771 West End Ave., No. 12-J, New York 10025 for brochure); $10 and $19, day of trip (food and cost are up to each biker).

SUBWAY SERIES—A dream deferred, at least until next year; meanwhile, travel to Yankee Stadium to Shea via the Harlem River, on 10/20. The Shorewalkers of New York (phone for meeting place: 663-2167). $3.

GREENWICH VILLAGE: BOHEMIAN DAYS—In the footsteps of artists and playwrights seeking "cheap rents, free love, and artistic expression." Sun., through 10/26, 11 a.m. and 2; meet at Jefferson Market Library, Sixth Ave. at 10th St. $5 (924-7187).

RADIO CITY MUSIC HALL—Backstage at the movie-stage showcase; tour includes a look at the Wurlitzer organ, costume department, the Grand Foyer, and the stage itself. One-hour tours depart at frequent intervals daily from the main lobby; $3.95. Groups: 541-9436.

LINCOLN CENTER—A first-hand look at the world of ballet, opera, theater, music. Frequent tours leave from the concourse level tour desk between 10 a.m. and 5 (Lincoln Center, 140 W. 65th St.). $5.25 adults, $4.75 students and senior citizens, $3 children (877-1800, ext. 512).

SOUTH STREET SEAPORT MUSEUM—Tours include "the best of the ships and buildings." Daily at regular intervals, from the Pilothouse; included in admission price to Museum complex: $4, seniors $3, children $2 (669-9400). Also 1½-hour cruises on the sidewheeler *Andrew Fletcher;* daily at 10 (Sat. and Sun. only), noon, 2, 4, 6, 8. Information: 242-3413

SNUG HARBOR tours leave the Visitors' Center every Sun. at 2 p.m. The Cultural Center, 914 Richmond Terrace, S.I. (718-448-2500). Free.

URBAN PARK RANGERS—There are New York Harbor tours aboard the *Andrew Fletcher,* the sidewheeler at South Street Seaport Museum Pier 16, with lectures on waterfront topics: 10/19, "Brooklyn Waters" (see Prospect Park Environmental Center, above); 10/20, "Robert Fulton, Steamboats and Submarines in New York Harbor" and "Ellis Island, Now and Then." Tours continue Sat. and Sun. through 11/2 at 2; $5 (964-2082) . . . "The History and Design of Central Park," a tour each Sat. at 1:30, leaves from the Dairy, 64th St. west of the zoo; free. At 3 each Sat., the Rangers show you some of the park's natural areas; meet at Belvedere Castle, south of the Great Lawn at 79th St. . . . Phone borough offices for the rest of this weekend's schedule: Bronx (589-0096). Brooklyn (718-297-3400). Manhattan (379-3091). Queens (718-699-4204). Staten Island (718-442-1304).

PICK YOUR OWN WILD FOOD—Phone for this weekend's plans."Wildman" Steve Brill leads tours in city parks in search of fruits, herbs, nuts, vegetables, etc. that grow where you least expect them. Each tour, 11:45 a.m.–4, $15; $20 late registration (718-291-6825). Phone for meeting places. 10/19, Muttontown Preserve, L.I.; 10/20, Central Park.

GREENWICH VILLAGE—Two-hour walking tour with

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N.Y. Mag. 4/85

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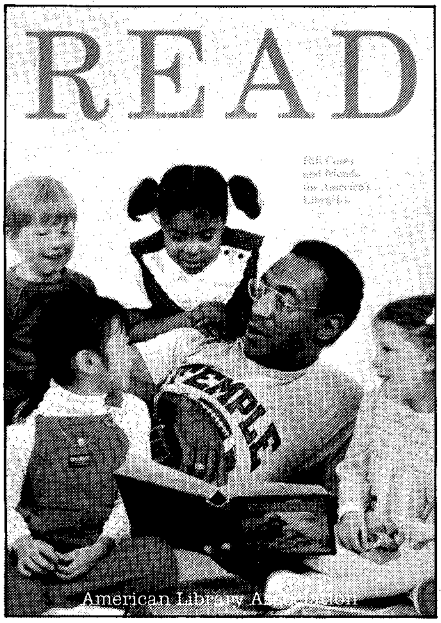


emphasis on history and architecture; phone for meeting place (675-3213). Mon.-Fri. at 10 a.m. $5.

WILD FOODS, HERBS, AND DEVAS—"Magical nature walks" with Madeline Greene (777-5658), who shows you how to identify and use plants. 10/20, Central Park. $15; phone for meeting places.

NATURE WALKS—Alley Pond Environmental Center, 228-06 Northern Blvd., Queens (718-229-4000): Wetland walks, Sun. at 1; $1 . . . Wave Hill, 249th St. and Independence Ave., Bronx (549-3200): 10/19 at 2, "Woodland Walk"; meet at Wave Hill House (549-2055); adults, $2; seniors, $1; children under 14, free. 10/20 at 10 a.m., "Fall Birdwalk"; meet at Aquatic Garden (prices and information, same as "Woodland," above). A greenhouse-and-garden walk, every Sun. at 2:15; free with weekend admission, $2.

URBAN TRAIL CONFERENCE—Emphasis is on nature, and walking itself. Call 718-204-1112 for schedule of country hikes. 10/19 at 9 a.m.: Eight miles in the Ringwood Park area of northern N.J.; meet at the Port Authority Bus Terminal, across from Zaro's Bakery; free (924-7486). 10/20 at 2: Tour Chinatown and taste the architecture and food; meet at S.W. corner of Broadway and Canal St. $3 (718-204-1112).

OUTDOORS CLUB—Write P.O. Box 227, N.Y. 10021, for schedule of country hikes (876-6688 eves. before 10). 10/20 at 11 a.m.: "Geological Walk." Meet at N.E. corner of 77th St. and C.P.W. $1 (877-8012, mornings).

COUNTRY CYCLING—Write 140 W. 83rd St., New York 10024 (874-5151) for schedule. $18 without transportation, $27 with; rental available. Reservations required. 10/19, L.I. South Shore. 10/20, N.Y. wine country; Morris County.

ROADTREK—Bicycle tours of rural areas. A van leaves from the promenade on E. 83rd St. and East End Ave.; $25. Phone 861-5067 for information, newsletter, and to register.

SPORTS

HORSE RACING—The thoroughbreds are at Belmont for the fall meeting, through 10/21 (718-641-4700). Daily except Tue., post time at 1. $2, $5. Featured races: 10/19, the Athenia, the Champagne; 10/20, the Kelso.

STEPS—10/20 at 10:30 a.m.: **Computer Run** (New York Road Runners Club: 860-4455.) . . . **Fit-for-Fall 5K Race & 1 Mile Run-for-Fun,** both presented by the Kings Bay YM-YWHA (718-648-7703), will pass through the streets of Sheepshead Bay and Marine Park 10/20 at 9 a.m. $6.50 for Fit-for-Fall (T-shirt included); $3.50 for Run-for-Fun.

PRO FOOTBALL—**Giants:** 10/20 vs. Washington. Giants Stadium, East Rutherford, N.J. (Sold out. For information about ticket availability: 201-935-8222).

HOCKEY—**Rangers** (Madison Square Garden: 564-4400): 10/20 at 7:30 vs. Vancouver; 10/23 at 7:30 vs. New Jersey. $8-$19 . . . **Islanders** (Nassau Coliseum, Uniondale: 516-794-4100): 10/19 at 8:05 vs. New York; 10/22 at 8:05 vs. Vancouver. $16-$25. . . **New Jersey Devils** (Brendan Byrne Arena, East Rutherford, N.J.: 201-935-6050): 10/17 at 7:35 vs. Hartford. $10-$19.

MADISON SQUARE GARDEN—**All-Star Boxing** (Felt Forum) 10/18 at 7:30, featuring Floyd Pevay vs. Alan Braswell; $10, $15 . . . **All-Star Wrestling** 10/21 at 8, featuring Andre the Giant and Hillbilly Jim vs. King Kong Bundy and Big John Studd. Madison Square Garden (564-4400).

CHILDREN

A BUFFALO BILL TALE WITH JOHNNY MOONBEAM AND THE SILVER ARROW tells of a boy's efforts to earn the Silver Arrow of his tribe. Joseph Golden is the author, presented by Revelations Theatre, 10/19 at 11 a.m. 277 Park Ave. South (21st St.) (475-1216). $3.75.

WAVE HILL LAST SUMMER—Renditions of flowers, bees, goldfish, hills. 2-4 p.m., 10/20 through 1/1/86. 675 W. 252 St., Bronx (549-3200). Adults, $2; seniors, $1; children under 14, free.

A BIRD NAMED COO, based on a Mayan legend, will be presented through mime, acting, dance, puppets, and masks, by the Bubbles Players. 10/19 at 11:30 a.m. (Spanish) and 1 (English). La Guardia Community College, 31-10 Thomson Ave., Long Island City (718-626-8744). Adults, $2; children, $1.

ART ON THE FARM, a parent-child workshop, is an exercise in "farm remembrance," through collage. Carol Summars leads. 10/20 at 2. Queens County Farm Museum, 73-50 Little Neck Parkway, Floral Park, N.Y. (718-468-4355). $5.

THEATREWORKS/USA presents "Lady Liberty." Book and lyrics by John Allen, music by Joe Raposo, directed by John Henry Davis. 10/19 at 1, 10/20 at 12:30 p.m. Promenade Theatre, 2162 Broadway (76th St.) (595-7500). $9, $12.

HEADS AND TALES, by Alice Eve Cohen/Practical Cats Theatre Co., is an adaptation of three myths, with masks and music. 10/18 at 7:30 (benefit performance), 10/20 at 1 and 8, 10/21 at 1. 647 Columbus Ave. (91st-92nd Sts.). 279-4200 for performances; 873-6600 (ext. 202) for workshops presented in conjuction with the play. Adults, $6; children, $4 (performance only). $10 and $7 (performance and workshop). $25 for benefit performance.

SATURDAY CHILDREN'S SERIES—Kaleidoscope Dancers, a modern dance company, performs. 10/19 at 1. Triplex, Borough of Manhattan Community College, 199 Chambers St. (618-1980). $4.

MICHAEL TAUBENSLAG PRODUCTIONS presents "Rumplestiltskin." 10/20 at 1 and 2:30. Jan Hus Playhouse, 351 E. 74th St. (772-9180). $3.95.

PUPPETWORKS, INC. presents "Peter and the Wolf," enacted by life-size marionettes and narrated by ventriloquist Todd Stockman, with his wooden sidekick, Shaun. Program also includes a curtain raiser, "The Frog Prince." Sundays at 2, through 10/20. Old First Church, Carroll St. and Seventh Ave., Brooklyn. $3.50 (reservations suggested: 718-834-1828).

PUPPET PLAYHOUSE—"Goblins, Ghosts & Magic" is a Halloween special featuring Bob Conrad, magician and puppeteer. 10/19 at 11 a.m. and 1 p.m. Murphy Center at Asphalt Green, 555 E. 90th St. $3 (reservations suggested: 879-3316).

METROPOLITAN MUSEUM OF ART—At the **Uris Center for Education,** 10/19, 20: "Ancient Greek Athletes." Weekend activities include gallery talks, sketching, studio workshops, films, drawing classes . . . Meet at the **Great Hall,** 7 p.m. on 10/22, for an exploration of "Art of the American Southwest" . . . At the **Children's Bookshop** every Sat. and Sun. at noon: storytime. 10/19 at 2, "King Bidgood's in the Bathtub": Meet Audrey and Don Wood, whose new book is set in Renaissance times. 10/20 at 2, "The Ghost-Eye Tree": Meet authors Bill Martin and John Archambault. Fifth Ave. at 81st St. (570-3932).

CITY OF NEW YORK PARKS AND RECREATION—**Friends With Nature:** The Crotona Urban Park Rangers invite children to join a two-hour workshop every Sat. at 11:00 a.m., through October. Activities will vary but include movies, nature hikes, arts and crafts. Crotona Park Boathouse, by Indian Lake, Crotona Park, Bronx. Free (589-0096) . . . **Belvedere Castle:** Exhibits on weather, geology, etc., at the Central Park Learning Center, 79th St. south of the Great Lawn (772-0210). 10/19 at 1, "Ghoulish Giggles": Hear tales of the ghoulish and the foolish, told by Mary Kay Harrity. 10/20 at 2 and 3, "Daydreams & Dances": music, mime, and dance from Leni Sloan. All events free but must reserve for Sat. workshops.

NEW YORK PUBLIC LIBRARY—At the **Yorkville Branch,** 10/17 at 4, "Walter, the Lazy Mouse," "Angus Lost," "Chicken Soup With Rice," and "Faces." Picture-book hours, Tue. and Wed. at 4. 222 E. 79th St. (744-5824) . . . **Donnell Library Center,** 10/19 at 3, children's author and illustrator Marc Simont will discuss his work. 20 W. 53rd St. (621-0618). All programs free. Call your local branch for activities.

CHILDREN'S MUSEUM OF MANHATTAN, at the Manhattan Laboratory Museum, 314 W. 54th St. (765-5904). Wed.-Sun. 1-5; weekends, children $3, adults $2; weekdays, $2 and $1. Exhibits: "Color and Light"—prisms, shadow wall, performance area . . . "Comics Come Alive," comic-strip art through the centuries . . . 10/19-20, "Super-Human Insignias": Imagine yourself as a super-person and design an I.D. Create comic-strip animal heroes, using animals from the collection as models. Free with museum admission.

BROOKLYN CHILDREN'S MUSEUM—Call 718-735-4400 for details of daily activities. Hours: Mon., Wed., Fri., 2-5; Thu. (family night), 2-8; Sat., Sun., holidays, 10 a.m.-5. Every Sat. and Sun. at 2, "What's Up?," a free gallery program that will introduce children to the collections (School and Youth Program Division: 718-638-5000, ext. 221). Also "Arty-Facts," a workshop that will explore art concepts through games; the October theme will be "families" (ext. 226). 145 Brooklyn Ave.

RESTAURANT DIRECTORY

KEY TO ABBREVIATIONS

B	**Breakfast**
Br	**Brunch**
L	**Lunch**
D	**Dinner**
S	**Supper**
(I)	**Inexpensive—Mostly $15 and under***
(M)	**Moderate—Mostly $15-$35**
(E)	**Expensive—Mostly $35 and over***
AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
V	**Visa**
Formal:	**Jacket and tie**
Dress opt:	**Jacket**
Casual:	**Come as you are**

***Average cost for dinner per person ordered à la carte.**

This is a list of advertisers plus some of the city's most popular dining establishments.

Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with à la carte menus levy a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—ask managers for information.

MANHATTAN

Lower New York

ACUTE CAFE—110 W. Broadway, bet. Duane & Reade Sts., 349-5566. Casual. Northern Italian. Spcls: bocconcini alsalto, striped bass with white wine, penne lentini. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 3–midnight. Available for private parties. Closed Sun. **(M)** **AE, DC.**

AMAZONAS—492 Broome St., 966-3371. Casual. Brazilian. Spcls: steak oswaldo aranha, vatapa, shrimp à Baiana. Res. nec. L Mon.–Fri. noon–5. Br Sat.–Sun. noon–5. D Sun.–Thurs. 5–11:30, Fri.–Sat. to 1:30 a.m. Ent. nightly. **(M)** **AE, CB, DC.**

AMERICAN HARVEST—3 World Trade Center, in the Vista International, 938-9100. Formal. American. Spcls: sliced smoked goose breast with mustard fruits, veal loin steak with avocado and mushrooms, chocolate orange ribbon cake. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 6–10. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

ANGELO—146 Mulberry St., 966-1277. Casual. Italian. Spcls: angel hair alla sasi, boneless chicken scarpariello, cannelloni amalfitani. Open Tues.–Thurs. noon–11:30, Fri. to 12:30, Sat. to 1, Sun. to 11:30. Closed Mon. **(M)** **AE, DC, MC, V.**

BON TEMPS ROULER—59 Reade St., at Broadway, 513-1333. Casual. Cajun/Creole. Spcls: grilled redfish with love sauce, barbecued shrimp, voodoo stew. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Sat. 6–midnight. Closed Sun. **(M)** **AE.**

CINCO DE MAYO—349 W. Broadway, bet. Broome & Grand Sts., 226-5255. Casual. Mexican. Spcls: budin de tortilla, menudo norteno, alambres de cambrones. Res. sug. L Mon.–Fri. noon–5. Br Sat.–Sun. noon–4. D Mon.–Sat. 5–midnight, Sun. to 11. Private parties for 50. Ent. nightly. **(M)** **AE, DC, MC, V.**

THE COHO—11 Fulton St., 608-0507. Dress opt. American/seafood. Spcls: market platter incl. lobster, shrimp, filet mignon, & clams; fresh seafood pasta Marsala; prime ribs, cold marinated white star shrimp. Res. sug. L Mon.–Sat. 11:30–5. D Mon.–Fri. 5–11, Sat. to midnight, Sun. 11:30 a.m.–11 p.m. Private parties for 30–100. Ent. nightly from 6. **(M)** **AE, CB, DC, MC, V.**

DELMONICO'S—56 Beaver St., at South William St., 422-4747. Dress opt. French. Spcls: steak au poivre, filet de sole Normande, poitrine de volaille dijonnaise. Res. sug. B Mon.–Fri. 7:15–10. L Mon.–Fri. 11:30–3. D Mon.–Fri. 5–10. Private parties for 12–250. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

EL CORTIJO—128 W. Houston St., 674-4080. Casual. Spanish. Spcls: paella, zarzuela, veal extremena. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 3–midnight, Sat. & Sun. noon–midnight. **(M)** **AE, DC, MC, V.**

FERRARA'S CAFE—195 Grand St., 226-6150. Casual. Italian pastries only. Spcls: gelati, cannoli. Open daily 7:30 a.m.–midnight. **(I)** **No credit cards.**

FORLINI'S—93 Baxter St., 349-6779. Casual. Italian. Spcls: panserotti alla piacentina, Forlini's tortelli, anolini di pollo. L Mon.–Sat. 11:30–3. D Tues.–Sat. 5–2, Sun.–Mon. to 11:30. Reduced rate parking Mon.–Thurs. **(I)** **AE, CB, DC, MC, V.**

FRAUNCES TAVERN RESTAURANT—Broad & Pearl Sts., 269-0144. Washington bade farewell to his officers here in 1783. Dress opt. Regional American. Spcls: Pearl St. roast oysters, carpetbagger steak, red snapper grenobloise. B Mon.–Fri. 8–10. L & D Mon.–Fri. 11:45–9. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

GANN—171 Spring St., bet. Thompson & W. Broadway, 966-0963. Casual. French/Japanese. Spcls: warm duck salad, Japanese tuna steak with tarragon lemon butter sauce, veal sweetbreads with chanterelle port sauce. Res. sug. L Tues.–Fri. noon–3:30. Br Sat.–Sun. noon–4. D daily 5:30–11:30. **(M)** **AE, MC, V.**

GEORGINE CARMELLA—165 Mulberry St., bet. Grand & Broome Sts., 226-3999. Dress opt. Regional Italian. Spcls: pollo novello arrosto, mozzarella fritta, ravioli al burro fuso e salvia. Res. sug. D only Tues.–Sat. 6–11, Sun. 2–10. Closed Mon. **(M-E)** **AE.**

GIOVANNI'S ATRIUM—100 Washington St., at Rector St., 344-3777. Dress opt. Roman/Italian. Spcls: cannelloni, beef & veal alla borgia. Res. sug. L & D Mon.–Fri. 11:30–9. Pre-theater D. Live ent. 5:30–10:30. Banquets for 15–150. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

GREENE STREET CAFE—101 Greene St., bet. Prince & Spring Sts., 925-2415. Casual. American/classic. Spcls: salmon sausage with cucumber, tomatoes, and herb sauce; scallop ravioli with leek and fennel in a tomato butter sauce, salmon fillet with three caviars in a lemon butter sauce, roast loin of lamb with eggplant provencal. Res. sug. D Sun.–Thurs. 6–midnight, Fri.–Sat. to 1 a.m. Br Sun. noon–4. Ent. Private parking. **(M)** **AE, CB, DC, MC, V.**

GREENHOUSE RESTAURANT & WINE BAR—3 World Trade Center, in the Vista International, 938-9100. Casual. Regional American. Res. nec. B Mon.–Fri. 6:30–10:30, Sat.–Sun. from 7:30. L Mon.–Fri. 11:30–3:30, Sat. noon–3:30. Br Sun. 11–3. D Sun.–Thurs. 5–11:30, Fri.–Sat. 6–10:30. **(M)** **AE, CB, DC, MC, V.**

IL CORTILE—125 Mulberry St., bet. Hester & Canal Sts., 226-6060. Casual. Italian. Spcls: tortigilioni in bella vista, alge ricci di mare e conchiglie. Res. sug. Open Sun.–Thurs. noon–midnight, Fri.–Sat. to 1 a.m. **(M)** **AE, CB, DC, MC, V.**

LO SCAMBIO—55 Liberty St., at Nassau St., 406-2900. Casual. Italian-Continental. Spcls: veal chop frescati, red snapper marechiare, lobster fra diablo. Res. sug. L & D Mon.–Fri. 11:45–9:30. Private parties for 160. Pianist Tues.–Fri. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

THE MARKET BAR AND DINING ROOMS—World Trade Center Concourse, 938-1155. Casual. American. *Spcls: seafood stew, porterhouse steak, vegetable platter,* frozen chocolate souffle with burnt almond sauce. Res. nec. Concourse cafe and barroom. Dining Room: L Mon.–Fri. 11:30–2:30. D Mon.–Sat. 5–10. Barroom: 11:30 a.m.–1 a.m. Free D parking. Closed Sun. (M) **AE, CB, DC, MC, V.**

NEW DEAL—152 Spring St., 431-3663. Casual. California/French. Spcls: veal with morels, sole with ginger & lobster, rack of lamb. Res. sug. L Tues.–Fri. 11–4. Br Sat.–Sun. 11–4. D Tues.–Sun. 5–midnight. Private parties for 100. Ent. Wed–Sat. Closed Mon. **(M)** **AE, CB, DC, MC, V.**

OCEAN CLUB—107 Reade St., 513-0610. Casual. Continental/Seafood. Spcls: seafood mixed-grill, bouillabaisse, medaillons of veal a la creme. Res. sug. L Mon.–Fri. 11:30-4. D Mon.–Thurs. 4–11:30, Fri.–Sat. to midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

OMEN—113 Thompson St., 925-8923. Casual. Provincial Japanese. Spcls: seafood, sashimi, tempure, suppon-softshell-turtle, pasta of the house. Res. nec. D Tues.–Sun. 5:30–11:30. Br Sat.–Sun. 11:30–4:30. Closed Mon. **(M)** **AE.**

PONTE'S—Desbrosses & West Sts., 2 blocks S. of Canal, upstairs, 226-4621. Dress opt. Italian/Continental. Spcls: steak, seafood. Res. sug. L Mon.–Fri. noon–3:30. D Mon.–Thurs. 5:30–11, Fri. to 11:30, Sat. to midnight. Ent. nightly. Free parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

RAOUL'S—180 Prince St., bet. Sullivan and Thompson Sts., 966-3518. Dress opt. French. Spcls: steak au poivre, escargots Polignac, rognons de veau à la moutarde. Res. nec. D only Mon.–Fri. 6:30–11:30, Sat.–Sun to midnight. **(M-E)** **AE, MC.**

S.O.B.'S—204 Varick St., at Houston St., 243-4940. Casual. Bahian. Spcls: seafood salad with fresh dill mayonnaise, shrimp sarava, shrimp chuchu, pineapple surprise (for 2). Res. nec. D only Tues.–Sat. 7–midnight. Ent. Closed Sun. & Mon. **(M)** **AE, CB, DC, MC, V.**

S.P.Q.R.—133 Mulberry St., 925-3120. Casual. Northern Italian. Spcl: homemade pasta. Res. sug. Open Mon.–Thurs. 11:30 a.m.–midnight., Fri. to 1, Sat. 1–1, Sun. 1–11. Private room for banquets. Valet parking for D. Ent. **(M)** **AE, CB, DC, MC, V.**

SPRING STREET—162 Spring St., at W. Broadway, 219-0157. Casual. Continental/nouvelle. Spcls: stuffed shrimp with chive butter, cornish hen pepperonate, veal scallops with wild mushrooms & fresh herbs. Res. sug. L Mon.–Fri. noon–5. Br Sat.–Sun. 11:30–5. D daily 6–midnight. Ent. Thurs.–Sat. eves., & Br Sun. Private parties for 30–150. **(M)** **AE, CB, DC, MC, V.**

TENNESSEE MOUNTAIN—143 Spring St., at Wooster St., 431-3993. Casual. American. Spcls: Canadian baby back ribs, chicken, chili, and muffins. Res. sug. Open Sun.–Wed. 11:30 a.m.–11 p.m., Thurs.–Sat. to midnight. Br Sat.–Sun. 11:30–4:30. **(I)** **AE, MC, V.**

WINDOWS ON THE WORLD—One World Trade Center, 938-1111. 107 stories atop Manhattan. Formal. American/international. Membership club at L (nonmember surcharge). D Mon.–Sat. 5–10. Table d'hôte. Buffet Sat. noon–3, Sun. to 7. Res. nec. **(M)** **Cellar in the Sky:** Wine cellar setting. 7-course D with 5 wines. Mon.–Sat. at 7:30. Res. nec. **(E). Hors d'Oeuvrerie & City Lights Bar:** Jacket required. International hors d'oeuvres. Open Mon.–Sat. 3–1 a.m. (cover after 7:30), Sun. to 9 (cover after 4). No res. Jazz nightly. Free D parking. **(M)** **AE, CB, DC, MC, V.**

YANKEE CLIPPER—170 John St., bet. South & Front Sts., 344-5959. Casual. American/Continental. Spcls: grilled swordfish, pompano, rack of lamb, English mixed-grill. Res. sug. L Sun.–Fri. noon–4. D Sun.–Thurs. 4–10, Fri.–Sat. to 11. Private parties 25–150. (M) AE, CB, DC, MC, V.

Greenwich Village

A TASTE OF INDIA—181 Bleecker St., 982-0810. Casual. Indian. Spcls: chicken tandoori. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thurs. 5–11, Fri. to midnight, Sat. 3–midnight, Sun. 4–11:30. Complete L & D. (I-M) AE, DC, MC, V.

BIANCHI & MARGHERITA—186 W. 4th St., 242-2756. Dress opt. Northern Italian. Spcls: combination of chicken in champagne sauce, fettuccine primavera, insalata di mare. Res. sug. D daily 5–1. Complete D. Ent. by opera and popular singers. (M) AE, CB, DC, MC, V.

CALIENTE CAB CO.—61 Seventh Ave. South, at Bleecker St., 243-8517. Casual. Mexican. Spcls: frozen Margaritas, Mexican stand-off, camarones à la diabla, chimichangas. Br & L daily noon–5, D daily 5–3 a.m. (I) MC, V.

CARAMBA II—684 Broadway, at Third St., 420-9817. Casual. Mexican. Spcls: margaritas, chimichanga, bocados amores, combination plates. Res. sug. L daily noon–4. D daily 4–midnight. (I) AE, CB, DC, MC, V.

THE COACH HOUSE—110 Waverly Pl., 777-0303. Formal. American. Spcls: rack of lamb, striped bass, steak au poivre. Res. nec. D only Tues.–Sat. 5:30–10:30, Sun. 4:30–10. Closed Mon. (M) AE, CB, DC, MC, V.

CORNELIA STREET CAFE—29 Cornelia St., 989-9319. Casual. French-country. Spcls: homemade country pate, roast double breast of chicken with fresh herbs, baked fillet of sole with orange zest & lemon, fresh pasta with broccoli and chevre. Res. sug. B Mon.–Fri. 9–11. Br Sat.–Sun. 9–5. L Mon.–Fri. noon–6. D daily 6–1 a.m. Private parties for 30–45. Ent. (I-M) AE, MC, V.

COVENT GARDEN—133 W. 13th St., 675-0020. Casual. Continental. Spcls: roast duckling with apricot sauce, chicken Savoy, broiled veal chop, bouillabaisse. Res. sug. L Tues.–Fri. noon–3. D Sun.–Mon. 5–11, Tues.–Thurs. to 11:30, Fri.–Sat. to midnight. Br Sat.–Sun. noon–3:30. Parties for 10–150. Ent. nightly. (M) AE, CB, DC, MC, V.

DURANGO—105 E. 9th St., 674-6030. Casual. Mexican/California style. Spcls: snapper Acapulco, rellenos del mar, bisteck picado. Res. sug. L daily noon–4. D Sun.–Thurs. 4–11:30, Fri.–Sat. to midnight. (I-M) AE, CB, DC.

EL CHARRO—4 Charles St., bet. 10th & 11th Sts., 242-9547. Casual. Spanish/Mexican. Spcls: fresh fish, veal chop, chili rellenos, enchiladas and chicken mole. Res. sug. Open Mon.–Thurs. 11:30 a.m.–midnight, Fri.–Sat. to 1 a.m., Sun. 1–midnight. Also **El Charro Espanol—58 E. 34th St.,** 689-1019. (I) AE, DC, MC, V.

EL COYOTE—774 Broadway, bet. 9th & 10th Sts., 677-4291. Casual. Mexican. Spcls: large combination plates, chili rellenos, shrimp con salsa verde. L daily 11:30–3. D Sun.–Thurs. 3–11:30, Fri.–Sat. to midnight. (I) AE, MC, V.

EL FARO—823 Greenwich St., 929-8210. Casual. Spanish. Spcls: chicken villarroy, mariscada egg sauce, extrena. No res. L Mon.–Fri. 11–3. D Mon.–Thurs. 3–midnight, Fri. to 1 a.m., Sat. noon–1 a.m., Sun. 1–midnight. (M) AE, MC, V.

GARVIN'S—19 Waverly Pl., 473-5261. Casual. American/Continental. Spcls: baby Coho salmon, rack of lamb, boneless roast duckling Valencia. Res. sug. L Mon.–Fri. 11:30–3:30. D Sun.–Tues. 5–11, Wed.–Thurs. to 11:30, Fri.–Sat. to midnight. Br Sat.–Sun. 11–4. Pre-theater D 5–7. (M) AE, CB, DC, MC, V.

GOTHAM BAR & GRILL—12 E. 12th St., 620-4020. Casual. American. Spcls: goat cheese ravioli, duck breast carpaccio, warm raspberry gratin. Res. nec. L Mon.–Fri. noon–3. Br Sun. 11:30–4. D daily 5:30–midnight. Late night S. (M) AE, CB, DC, MC, V.

GUADALAJARA—49 Carmine St., 807-7472. Casual. Mexican/Spanish. Spcls: chicken Acapulco, mariscadas in green sauce, paella Valenciana. Res. sug. Open daily 11:30 a.m.–11:30 p.m. Private parties for 30. (I) AE, DC, MC, V.

JOHN CLANCY'S—181 W. 10th St., at Seventh Ave., 242-7350. Dress opt. American/seafood. Spcls: lobster American, swordfish grilled over mesquite. Res. nec. D Mon.–Sat. 6–11:30, Sun. 5–10. Private parties for 35–40. (M) AE, CB, DC, MC, V.

KIKUSUI—7 W. 8th St., 674-2718. Casual. Japanese. Spcl: sushi. D daily 5–midnight. (M) AE.

LA GAULOISE—502 Sixth Ave., at 13th St., 691-1363. Casual. French. Spcls. of the day. Res. nec. L Mon.–Fri. noon–3. D and after theater S daily 5:45–11:30. Br Sat. & Sun. noon–4. (M) AE, CB, DC, MC, V.

LA GRANDE CORNICHE—180 Christopher St., 206-0727. Dress opt. American/nouvelle. Spcls: sautéed salmon with pistachio butter, scallops en papillote with tomato basil butter sauce, filet mignon with leeks. Res. sug. D daily 6–11:30. S 11:30–2 a.m. Br Sat.–Sun. noon–4. Ent. nightly. (M) AE, DC, MC, V.

MINETTA TAVERN—113 MacDougal St., at Minetta La., 475-3850. Casual. Italian/American. Spcls: veal alla Borgia, bay scallops Minetta, homemade desserts. Res. sug. Open noon–midnight daily. (I-M) AE, DC, MC, V.

MONTE'S—97 MacDougal St., 228-9194/674-9456. Casual. Italian. Spcls: homemade pasta, osso buco alla milanese, fresh fish. Res. sug. Open Mon., Wed.–Sun. noon–11 p.m. Closed Tues. (M) AE, CB, DC, MC, V.

ONE FIFTH—1 Fifth Ave., at 8th St., 260-3434. Casual. Continental. Spcls: baked crabmeat Creole, pan-fried whole bass with scallions & ginger, grilled sliced sirloin with cracked pepper, olive oil & lemon, fresh & smoked salmon salad. Res. nec. L Mon.–Fri. noon–3. Br Sat. noon–4, Sun. 11–4:30. D Sun.–Thurs. 6–11:30, Fri. to 12:30, Sat. 6:30–12:30. Ent. nightly from 9:30. (M) AE, CB, DC, MC, V.

RINCON DE ESPANA—226 Thompson St., 475-9891. Casual. Spanish. Spcls: assorted seafood with green, garlic, or egg sauces. L Sat.–Sun. noon–3. D Sun.–Thurs. 5–11, Fri.–Sat. to midnight. Guitarist evenings. Also **82 Beaver St.,** 344-5228. L Mon.–Fri. noon–3. D Mon.–Thurs. 3–9, Fri. to 10, Sat. to 11:30. Ent. Fri. & Sat. Closed Sun. (M) AE, CB, DC, MC, V.

SEVILLA—62 Charles St., at W. 4th St., 929-3189. Casual. Spanish. Spcls: paella à la Valenciana, mariscada Sevilla. L Mon.–Sat. noon–3. D Mon.–Thurs. 3–midnight, Fri.–Sat. to 1 a.m., Sun. noon–midnight. (I-M) AE, DC, V.

TEXARKANA—64 W.10th St., 254-5800. Casual. American Regional. Spcls: fried chicken, barbecued steaks, crawfish. Res. nec. D daily 6–midnight. S Tues.–Sat. midnight–3:45 a.m. Private parties. (M) AE, DC.

TOONS—417 Bleecker St., at Bank St., 924-6420. Casual. Bangkok. Spcls: pla lad prig, frog legs, pla muk pad tua. Res. sug. D Mon.–Thurs. 5–11:30, Fri.–Sat. to midnight, Sun. 4–11. (I-M) AE, MC, V.

24 FIFTH AVENUE—24 Fifth Ave., at 9th St., 475-0880. Casual. French. Spcls: Louisiana shrimp, tartelette of escargot, ravioli with sweetbreads, white-chocolate mousse. Res. sug. L Mon.–Fri. 11:45–3:30. Br Sat. noon–4, Sun. from 11. D daily 5:30–11. (M) AE, CB, DC, MC, V.

UKRAINIAN RESTAURANT—132 Second Ave., at 8th St., 533-6765. Casual. Ukrainian. Spcls: blintzes, pierogis, stuffed cabbage, chalah bread. Open Mon.–Thurs. 11 a.m.–midnight, Fri.–Sun. to 1 a.m. Br Sat.–Sun. 11–5. Private parties for 100. (I) No credit cards.

VILLAGE GREEN—531 Hudson St., 255-1650. Dress opt. American. Spcls: summer special 1½-lb. lobster, swordfish, salmon, steak, banana Foster, frozen souffle. Res. sug. D Tues.–Sat. 5:30–11:30. Private parties for 50. Pianist Tues.–Sat. from 5 p.m. Closed Sun. & Mon. (M) AE, MC, V.

ZINNO—126 W. 13th St., 924-5182. Casual. Italian. Spcls: chicken contadina, veal chop Milanese, linguine frutti di mare. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Thurs. 5:30–11:15, Fri.–Sat. to 11:45, Sun. to 10:15. Ent. nightly. (M) AE, V.

14th–42nd Streets, East Side

THE BACK PORCH—488 Third Ave., at 33rd St., 685-3828. Casual. Continental. Spcls: involtini di pollo, double rib stuffed pork chops, red snapper en papillote. Res. sug. L Mon.–Fri. noon–5. D daily 5–11. Br Sun. noon–4. Ent. nightly. (M) AE, CB, DC, MC, V.

BIENVENUE—21 E. 36th St., 684-0215. Casual. French. L Mon.–Fri. 11:30–2:30. D Mon.–Sat. 5:30–10. Closed Sun. (I-M) AE, MC, V.

CRYSTAL FOUNTAIN—Grand Hyatt Hotel, Park Ave. at 42nd St., (Grand Central), 850-5998. Casual. Continental. Res. sug. Open 6:30 a.m.–midnight daily. Spcl. Br Sun. 10:30–3. Pianist Mon.–Fri. 8 a.m.–2 p.m. (M) AE, CB, DC, MC, V.

EL PARADOR CAFE—325 E. 34th St., 679-6812. Casual. Mexican. Spcls: chicken Parador, shrimp Malaguena. D only Mon.–Sat. 5–11. Closed Sun. (I-M) AE.

FARNIE'S SECOND AVENUE STEAK PARLOUR—311 Second Ave., at 18th St., 228-9280/475-9258. Casual. American. Spcls: steak, chops, lobster tail. Open Mon.–Thurs. 11:30 a.m.–midnight, Fri.–Sat. 3–1, Sun. 3–midnight. Free parking. (I) AE, CB, DC, MC, V.

GIAMBELLI—238 Madison Ave., at 37th St., 685-8727/8728. Dress opt. Northern Italian. Spcls: panzerotti, tortellini, veal rollatini with green noodles. Res. sug. L Mon.–Fri. noon–4. D Mon.–Fri. 5–10:30, Sat. 4–11. Private parties for 25. Closed Sun. (M) AE, CB, DC, MC, V.

HSF—578 Second Ave., at 32nd St., 689-6969. Casual. Hong Kong style Cantonese. Spcls: dim sum lunch, Hong Kong steak, seafood taronest, lemon chicken. Res. sug. L daily 11:30–3. D Sun.–Thurs. 3–11:30, Fri.–Sat. to 12:30. Private parties for 50. (I-M) AE, CB, DC, MC, V.

IBIZA—369 Lexington Ave., at 41st St., 953-0342. Casual. Spanish/Continental. Spcls: paella Valenciana, veal extremena, mariscada diablo. Res. sug. Open daily 11:30 a.m.–midnight. Br Sat.–Sun. noon–4. (M) AE, CB, DC, MC, V.

IL GALLETTO—120 E. 34th St., 889-1990. Casual. Northern Italian. Spcls: angel hair primavera, pollo Galletto, vitello Quo Vadis. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thurs. 5–10:30, Fri.–Sat. to 11, Sun. 4–9:30. Private parties for 25. (M) AE, CB, DC, MC, V.

IL GIARDINO—233 E. 34th St., 689-0497. Dress opt. Northern Italian. Spcls: venison Il Giardino with polenta, stuffed veal chop, medaglioni di vitello alla champagne. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Sat. 5–11. Closed Sun. (M) AE, DC, MC, V.

JOANNA—18 E. 18th St., 675-7900. Casual. Continental. Spcls: duck salad, penne alla vodka, wild game in season, fresh Dover sole. Res. nec. Open for L & D Sun.–Fri. noon–midnight, Sat. to 2 a.m. Spcl. pre-theater D. (M) AE, MC, V.

LA COLOMBE D'OR—134 E. 26th St., 689-0666. Casual. Provençal French. Spcls: bouillabaisse, mignonnette d'agneau aux herbes, ratatouille. Res. nec. L Mon.–Fri. noon–2:30. D daily 6–11. (M) AE, DC, MC, V.

LA TRIESTINA—241 Lexington Ave., bet. 34th–35th Sts., 532-9256. Dress opt. Northern Italian. Spcls: capellini primavera, veal alla casa, chicken Triestina. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 5–11. Closed Sun. (M) AE, V.

LIMERICK'S—573 Second Ave., bet. 31st & 32nd Sts., 683-4686. Casual. Irish. Spcls: steak, seafood. Res. sug. L Mon.–Fri. noon–4. D daily 4–1. Br Sat.–Sun. noon–4. Complete L & D. Ent. nightly. (I-M) AE, CB, DC, MC, V.

MINDY'S—212 E. 42nd St., in the Harley Hotel, 490-8900. Jacket req. International. Res. sug. B daily 7–11. L Mon.–Sat. noon–2:30. Br Sun. noon–3. D daily 5–10:30. S 10:30–midnight. Light entrées served between meals. Ent. (M) AE, CB, DC, MC, V.

NICOLA PAONE—207 E. 34th St., 889-3239. Formal. Italian. Spcls: camicia da notte, tritone, concertino, seasonal specialties. Res. sug. L Mon–Fri. noon–1:30. D Mon.–Sat. 5–9:30. Private parties. Closed Sun. (E) AE, CB, DC.

OLE—434 Second Ave., bet. 24th & 25th Sts., 725-1953. Casual. Spanish. Spcl: mariscada. L Mon.–Fri. 11:30–3. D Sun.–Thurs. 4–11, Fri.–Sat. to midnight. Guitarist Wed.–Sun. Reduced rate parking in bldg. (I-M) AE, MC, V.

PASTRAMI FACTORY—333 E. 23rd St., 689-8090. Casual. Kosher-style deli. Spcls: pastrami, homemade chopped liver, matzo-ball soup. Open Sun.–Thurs. 10 a.m.–10 p.m., Fri.–Sat. to 11. Free parking. (I) AE.

PER BACCO!—140 E. 27th St., 532-8699. Jacket required. Northern Italian. Spcls: osso bucco Milanese, vitello Valdostano, gnocchi al pesto. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–10. Closed Sun. (M) AE, CB, DC, MC, V.

ROSSINI'S—108 E. 38th St., 683-0135. Dress opt. Northern Italian. Spcl: hot antipasto. Res. nec. Open Mon.–Fri. 11:30–11:30, Sat. 4–midnight with Aldo Bruschi Trio. Closed Sun., except for parties over 50. (M) AE, DC, V.

SALTA IN BOCCA—179 Madison Ave., bet. 33rd–34th Sts., 684-1757. Dress opt. Northern Italian. Spcls: fettuccine casalinga, saltimbocca, pollo alla Romana. Res. sug. L Mon.–Fri. noon–3. D Mon–Thurs. 4–10:30, Fri. to 11, Sat. 5–11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SHELTER—540 Second Ave., at 30th St., 684-4207. Casual. Regional American. Spcls: seafood salad with fresh dill, marinated & grilled baby chicken with herbed butter, spaghettini with shrimp, clams, scallops & mussels in marinara sauce, hamburger. L Mon.–Fri. 11:30–4:30. D daily 5–2 a.m. Br Sat.–Sun. 11:30–4:30. Bar open till 4 a.m. Outdoor cafe. **(I)** **AE, DC, MC, V.**

TRUMPET'S—Grand Hyatt Hotel, 42nd St., (Grand Central) 850-5999. Jacket required. Nouvelle/Continental. Spcls: tournedos of veal with wild mushrooms and crème fraîche, Dover sole on leaf spinach, marinated rack of lamb with rosemary and Dijon mustard. L Mon.–Fri. noon–2:30. D daily 6–11. Pre-theater D 5:30–7:30. Ent. nightly 5:30–1. **(M)** **AE, CB, DC, MC, V.**

TUESDAY'S—190 Third Ave., at 17th St. 533-7900. Casual. American. Spcls: steak, prime ribs, seafood. L Mon.–Fri. 11–5. Br Sat.–Sun. 11–5. D daily 5–1 a.m. **(I-M)** **AE, MC, V.**

14th–42nd Streets, West Side

CHELSEA TRATTORIA ITALIANA—108 Eighth Ave., 924-7786. Casual. Northern Italian. Spcls: calamaretti, homemade agnolotti, scaloppini alla Leone. Res. sug. L Mon.–Sat. noon–5. D Mon.–Thurs. 5–midnight, Fri.–Sat. to 1 a.m. Pianist nightly. Closed Sun. **(I-M)** **AE, CB, DC, MC, V.**

DINO CASINI'S—132 W. 32nd St., 695-7995. Dress opt. Italian/Continental. Spcl: veal Sorrentino. Res. sug. L Mon.–Sat. 11:45–3:30. D Mon.–Sat. 3:30–9. Complete L & D. Closed Sun., except for private parties. **(I)** **AE, CB, DC, MC, V.**

EL QUIJOTE—226 W. 23rd St., in the Chelsea Hotel, 929-1855. Casual. Castilian. Spcl: lobster from tank. Res. sug. Open daily noon–midnight. Inexpensive lobster special daily. **(M)** **AE, DC, MC, V.**

GIORDANO—409 W. 39th St., 947-9811. Dress opt. Northern Italian. Spcls: osso bucco, veal tonnato, homemade pasta, gnocchi. Res. sug. L Mon.–Sat. noon–5. D Mon.–Thurs. 5–11, Fri.–Sat. to midnight. Private parties for 40. Ent. Tues.–Sat. from 8:30. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

A. HARDY—160 Eighth Ave., at 18th St., 645-1886. Casual. American. Spcls: prime sirloin steak, pasta primavera, broiled seafood. Res. sug. L Mon.–Fri. 11–4. Br Sat.–Sun. 11–4. D daily 4:30 p.m.–4 a.m. Private parties for 150. Ent. Tues.–Sat. **(M)** **AE, CB, DC, MC, V.**

JOLSONS—400 W. 42nd St., 564-0004. Casual. Continental/American. Spcls: steak au poivre, stuffed pork chop, fresh pasta. Res. sug. L Mon.–Fri. 11:30–4. Br Sun. noon–4. D daily 5–11:30. Ent. nightly. Private parties for 50–75. **(M)** **AE, CB, DC, MC, V.**

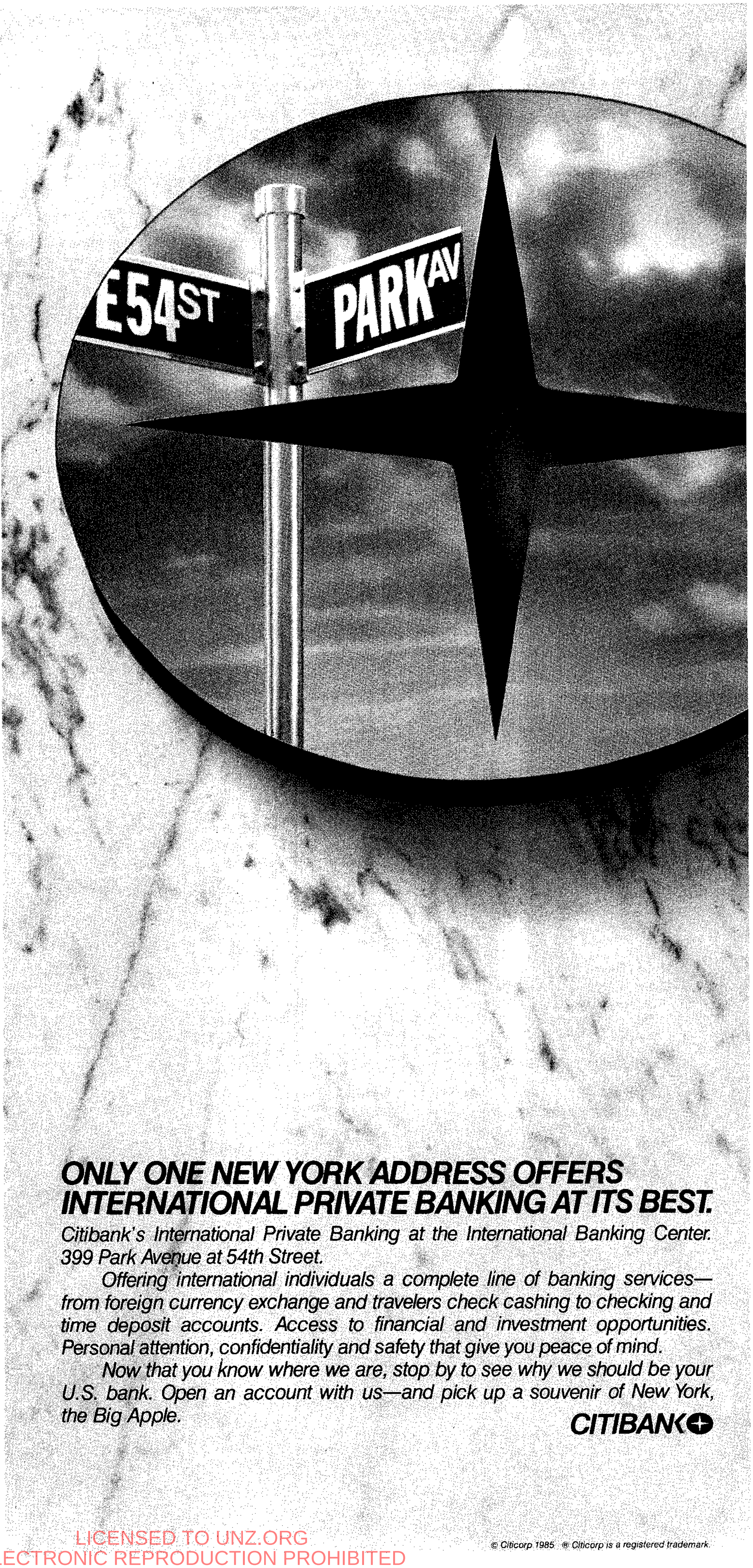
LA COLONNA—17 W. 19th St., 206-8660. Casual. Northern Italian. Spcls: vitello Colonna, gnocchi with gorgonzola, risotto pescatore. Res. sug. L Mon.–Fri. noon–3. D daily 6:30–midnight. **(M)** **AE, DC, MC, V.**

NEW HANKOW—132 W. 34th St., 695-4972. Casual. Cantonese. Spcls: baked Cantonese shrimp, treasure steak, baked chicken with ginger & scallion. L daily 11–4:30. D daily 4:30–10:30. Complete L & D. Spec. gourmet & family Ds. **(I)** **AE, DC, MC, V.**

OLD HOMESTEAD—56 Ninth Ave., bet. 14th & 15th Sts., 242-9040. Casual. American. Spcls: sirloin, 4½-lb. lobster, prime rib. Res. sug. L Mon.–Fri. noon–4. D Mon.–Fri. 4–10:45, Sat. 1–midnight, Sun. 1–10. Complete D. Free parking from 5 & all day Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

PAMPLONA—822 Ave. of the Americas, bet. 28th & 29th Sts., 683-4242. Casual. Spanish. Spcl: fillet of sole Marbella. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thurs. 5:30–11, Fri.–Sat. to midnight. Ent. Tues.–Sat. from 6 p.m. Closed Sun. **(I-M)** **AE, CB, DC, MC, V.**

THE RIVERANDA/THE EMPRESS OF NEW YORK—Pier 62, W. 23rd St. & Hudson River, 929-7090. Formal. International/Continental. Spcls: breast of chicken Marbella, coulibiac of Norwegian salmon, N.Y. shell steak. Res. nec. L cruise boards at 11:30. D cruise boards at 5:30. Private parties for 15–700. Dancing. **(E)** **AE, MC, V.**



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SAN REMO—393 Eighth Ave., bet. 29th & 30th Sts., 564-1819. Dress opt. Northern Italian. Spcls: shrimp Milanese, chicken Valdostana, red snapper in green sauce. Res. sug. Open daily noon–midnight. Private parties. Pianist Tues.–Sat. **(M)** **AE, CB, DC, MC, V.**

43rd–56th Streets, East Side

ALFREDO THE ORIGINAL OF ROME—54th St., bet. Lexington & Third Aves., in Citicorp Bldg., 371-3367. Casual. Italian. Spcl: fettuccine Alfredo. Res. sug. Open daily 11:30–11:30. Br Sun. noon–4. **(I-M)** **AE, CB, DC, MC, V.**

THE BARCLAY RESTAURANT & TERRACE—111 E. 48th St., in the Hotel Inter-Continental, 755-5900. Jacket required. Continental. Spcls: grilled lambchops with rosemary, escalope of red snapper with spinach leaves, Nova Scotia smoked salmon. Res. sug. B daily 7–10:30. L Mon.–Sat. 11:30–3. D daily 5:30–11:30. Br Sun. 11:30–3. **(M-E)** Afternoon tea Mon.–Sat. 3–5:30. Ent. Mon.–Sat. 3–10:30 & Sun. Br. **AE, CB, DC, MC, V.**

BILL'S GAY NINETIES—57 E. 54th St., 355-0243. Dress opt. American. Spcls: veal piccata, sirloin steak, shrimp scampi. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Sat. 5–midnight. Private parties for 20–60. Ent. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CAFE VERSAILLES—151 E. 50th St., 753-3884. Jacket required. French/Continental. Spcls: veal paillard, poitrine de chapon, coquilles St. Jacques. Res. sug. D daily 7–2 a.m. Ent. nightly. **(E)** **AE, CB, DC, MC, V.**

CASTILIAN—303 E. 56th St., 688-6435. Casual. Spanish. Spcls: mariscada diablo, chicken villarroy, paella Valenciana. Same menu daily noon–midnight. **(I)** **AE, CB, DC, MC, V.**

THE CATTLEMAN—5 E. 45th St., 661-1200. Dress opt. American. Spcls: prime ribs, steak, ribs, Res. sug. L Mon.–Fri. 11:30–3:30. D Mon.–Fri. 3:30–11, Sat. to 11:30, Sun. 3–10. Piano bar in saloon Mon.–Fri. 5–11. Free D parking Mon.–Sat. 5–midnight. **(M)** **AE, DC, MC, V.**

CHEESE CELLAR—125 E. 54th St., 758-6565. Casual. Spcls: pasta, seafood, hamburgers, salads, fondue. Open Mon.–Thurs. 11:30 a.m.–11, Fri. to midnight, Sat. from 5. Br Sun. 11:30–3. **(I)** **AE, CB, DC, MC, V.**

CHRISTO'S—143 E. 49th St., 355-2695/6. Casual. American/Italian. Spcls: lobster, steak, veal piccata. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 4:30–2 a.m., Sat.–Sun. from 4. **(M)** **AE, CB, DC, MC, V.**

CITY LUCK—127 E. 54th St., 832-2350. Casual. Cantonese. Spcl: song loong gai cube. Res. sug. L Mon.–Fri. 11:30–3, Sat. noon–3. D Mon.–Thurs. 3–midnight, Fri.–Sat. to 1 a.m., Sun. noon–midnight. Valet parking after 6. **(I)** **AE, CB, DC, MC, V.**

DRAKE HOTEL—440 Park Ave., at 56th St., 421-0900. **La Piazzetta:** Casual. Continental/Swiss. Spcls: sauteed veal chop with morels and spinach spatzle, breast of duckling with blueberries. Res. sug. B Mon.–Fri. 7–10, Sat.–Sun. to 11. L daily noon–3. D daily 6–midnight. **(M)** **Drake Bar:** L daily 11:30–2. Cocktails 11:30 a.m.–2 a.m. Ent. nightly. **(M)** **AE, CB, DC, MC, V.**

FOUR SEASONS—99 E. 52nd St., 754-9494. Jacket required. International. **Pool Room:** L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–11:30. Complete pre-theater D 5–6:30; after-theater D 10–11:30. Res. nec. Closed Sun. **(E). Bar Room:** L Mon.–Sat. noon–2. D Mon.–Fri. 7:30–11:30, desserts & cheese tray 10:30–midnight. Reduced-rate parking from 6. Private parties in both rooms. Closed Sun. **(M-E)** **AE, CB, DC, MC.**

GIAMBELLI 50TH RISTORANTE—46 E. 50th St., 688-2760. Dress opt. Northern Italian. Spcl: imported scampi. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 3–midnight, Sat. noon–midnight. Valet parking from 6. Private party room. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

HUNAM—845 Second Ave., at 45th St., 687-7471. Casual. Chinese. Spcls: beef, sea bass. Res. sug. Open Sun.–Thurs. 11:30 a.m.–11 p.m., Fri.–Sat. to 1 a.m. **(M)** **AE, CB, DC.**

IL MENESTRELLO—14 E. 52nd St., 421-7588. Formal. Northern Italian. Res. nec. L Mon.–Sat. noon–3. D Mon.–Thurs. 5–11, Fri.–Sat. to midnight. Closed Sun. **(M)** **AE, DC, V.**

JAKE'S—801 Second Ave., at 43rd St., 687-5320. Dress opt. American. Spcl: prime beef, veal, seafood. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–11. Pre-theatre D 5:30–7. Pianist Mon.–Sat. Free parking after 5. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

JOE & ROSE—747 Third Ave., bet. 46th–47th Sts., 980-3985. Casual. American/Italian. Spcls: steak, lamb chops, fish, manicotti. Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 5:30–10. Closed Sat.–Sun. **(M)** **AE, DC.**

LA COTE BASQUE—5 E. 55th St., 688-6525. Formal. French. Spcls: côte de veau à la creme d'herbes fraîches, le cassoulet du Chef Toulousain, bay scallops sautées aux amandines. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Fri. 6–10:30, Sat. to 11. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

LA PIAZZETTA—Drake Swissotel, 440 Park Ave., at 56th St., 223-3876. Casual. Continental/Swiss. Spcls: l'emince de veau Zurichoise, sauteed breast of duckling with blueberry sauce, fillet of sole with mushrooms in paprika wine sauce. Res. nec. B buffet daily 7–10:30. L daily 11:30–2:30. Br Sun. 11:30–2:30. D daily 5:30–11:30. Pianist Mon.–Fri. 8–midnight. **(M-E)** **AE, CB, DC, MC, V.**

LAURENT—111 E. 56th St., 753-2729. Formal. French. Spcls: turbot aux courgettes, steak au poivre à l'Armagnac, seasonal game. Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 6–10:30, Sat. 5–11, Sun. 5–10:30. Private parties. **(E)** **AE, CB, DC, MC, V.**

LELLO RISTORANTE—65 E. 54th St., 751-1555. Formal. Italian. Spcls: spaghettini primavera, petto di pollo Valdostana, scaloppine Castellana. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thurs. 5:30–10:30, Fri.–Sat. to 11. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

LE PERIGORD—405 E. 52nd St., 755-6244. Formal. French. Spcls: confit de canard, mignon de veau, crêpes soufflé. Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 5:15–10:30, Sat. to 11. Complete L & D. Private parties for 30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LOUISE JR.—317 E. 53rd St., 752-7832/355-9172. Casual. Northern Italian. Spcls: antipasto, seafood, veal. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 5–10:30, Sat. 5–11. Complete L & D. Closed Sun. **(M)** **AE, CB, DC.**

LUTECE—249 E. 50th St., 752-2225. Formal. French. Spcls: escalope de saumon à la moutarde, rognons de veau au vin rouge, médaillons de veau aux morilles. Res. nec. L Tues.–Fri. noon–2. D Mon.–Sat. 6–10. Closed Sun. **(E)** **AE, CB, DC.**

MAUDE'S—Lexington Ave., & 51st St., 753-1515. Casual. American/Continental. Spcls: angel's hair pasta with broccoli & shrimp, prime ribs, scallop & shrimp Pernod. B daily 7–9:30. Buffet L Mon.–Sat. 11:30–2:30. D daily 5–midnight. Snack menu daily 11:30 a.m.–midnight. Champagne buffet Br Sun. 11–3. **Lobby Bar:** Daily noon–midnight. **(I-M)** **AE, CB, DC, MC, V.**

PALM—837 Second Ave., at 45th St., 687-2953. Casual. American. Spcls: steak, lobster. Open Mon.–Fri. noon–10:45, Sat. 5–11. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

PEN & PENCIL—205 E. 45th St., 682-8660. Dress opt. Spcl: steak. Res. sug. L Mon.–Fri. 11:45–3. D Mon.–Fri. 3–11:30, Sat.–Sun. from 4:30. Pre-theater spec. D 4:30–7. Valet parking from 7. Party room avail. by advance res. **(M)** **AE, CB, DC, MC, V.**

PRUNELLE—18 E. 54th St., 759-6410. Formal. Classical French. Spcls: canette confite, saumon à la moutarde, noisette de veau princesse. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–11. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

THE QUILTED GIRAFFE—955 Second Ave., bet. 50th & 51st Sts., 753-5355. Formal. French nouvelle cuisine. Spcls: beluga caviar beggars purses, truffle ravioli, confit of duck, strudel of crabmeat. Res. nec. D Mon.–Fri. 6–10. Private parties. Closed Sat.–Sun. **(E)** **AE, CB, DC, MC, V.**

THE RENDEZVOUS—21 E. 52nd St., in Berkshire Place, 753-5970. Dress opt. Nouvelle cuisine. Res. sug. B Mon.–Fri. 6:30–10:30. L noon–3. D 6–10:30. S 10:30–12:30. Br Sat.–Sun. noon–5. **(M)** **AE, CB, DC, MC, V.**

SCARLATTI—34 E. 52nd St., 753-2444. Jacket required. Italian. Spcls: antipasta caldo, pappardelle con carciofi, pollo contadina, saltimbocca Napolitana. Res. nec. L Mon–Fri. noon–3. D Mon.–Thurs. 5:30–10:30, Fri.–Sat. to 11. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

SERYNA—11 E. 53rd St., 980-9393. Dress opt. Japanese. Spcls: beef sashimi, Ishiyaki steak, crab shabu-shabu, tofu steak. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–10:30. Private tatami rooms. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

SHINBASHI—280 Park Ave., on 48th St., 661-3915. Dress opt. Tatami and Western seating for Japanese food. Res. sug. L Mon.–Fri. 11:30–2:30. D Mon.–Sat. 5:30–10. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SMITH & WOLLENSKY—Third Ave. & 49th St., 753-1530. Dress opt. American. Spcls: 16-oz. steak, 4- to 5-lb. lobster. Res. sug. Open Mon.–Thurs. noon–11, Fri. to midnight, Sat. 5–midnight, Sun. 4–11. **(M)** **AE, CB, DC, MC, V.**

TAI PEI—712 Third Ave., bet. 44th & 45th Sts., 697-6776. Casual. Szechuan/Hunan/Mandarin. Spcls: shrimp roll, beef orange flavor, general Tso's chicken. Res. sug. L daily noon–3. D daily 3–10. Private parties for 10. **(I-M)** **AE, DC, MC, V.**

TRIANON ROOM—445 Madison Ave., bet. 50th & 51st Sts., in the Helmsley Palace, 888-7000. Jacket required. French/Continental. Spcls: fricassée of lobster & scallops in a saffron sauce, crisp Long Island duckling, scalloped breast of chicken with tarragon and crème fraîche. Res. sug. B daily 7–11. L Mon.–Fri. noon–2:30. Br Sat.–Sun. noon–2:30. D daily 5:30–10. S 10–12:15. **(M)** **AE, CB, DC, MC, V.**

TSE YANG—34 E. 51st St., 688-5447. Dress opt. Peking/Shanghai. Spcls: shrimp in green lemon sauce, Tse Yang chicken, roast duck Peking style. Res. sug. L daily noon–3. D daily 6–midnight. Private parties for 10–60. **(M)** **AE, CB, DC, MC, V.**

WALDORF-ASTORIA—301 Park Ave., bet. 49th & 50th Sts., 355-3000. **Bull and Bear:** Jacket required. American. Spcls: prime beef, fresh seafood. Res. sug. L daily noon–3. D daily 5–10. S daily 10–12:30 a.m. Cocktails 10:30 a.m.–1 a.m. **(M)** **Peacock Alley Restaurant & Cocktail Lounge:** Jacket required. Continental/nouvelle cuisine. Res. sug. B Mon.–Fri. 6:30–10:30, Sat. 7:30–10:30, Sun. 8–10:30. L noon–2:30. D 5:30–10:30. Complete D. Buffet Br Sun. 11–2:45. Ent. Cole Porter's own piano Tues.–Sat. 6–2 a.m., Sun.–Mon. 8–1 a.m. **(M-E)** **The Waldorf Cocktail Terrace:** Tea daily 2:30–5:30. Cocktails 2:30 p.m.–2 a.m. Ent. nightly. **Oscar's:** Casual dining and snacks. B Mon.–Sat 7–11:30, Sun to noon. L Mon.–Sat. 11:30–3, Sun. noon–5. D 5–9:30. Complete D. S to 11:45 p.m. Cocktails noon–11:45. **Sir Harry's Bar:** Cocktails daily 1 p.m.–3 a.m. **AE, CB, DC, MC, V.**

43rd–56th Streets, West Side

ABRUZZI—37 W. 56th St., 489-8111. Casual. Northern Italian. Spcl: veal chop Milanese. Open Mon.–Fri., Sun. noon–11:30, Sat. to midnight. Complete L & D. Banquet room 20–100. **(M)** **AE, CB, DC, MC, V.**

ALGONQUIN—59 W. 44th St., 840-6800. Dress opt. Two dining rooms. Continental. Res. sug. L noon–3. D Mon.–Sat. 5:30–9:30. Br Sun. noon–2:15. Late S buffet 9:30–12:30. Free D parking 5:30–1 a.m. **(M)** **AE, CB, DC, MC, V.**

AMERICAN FESTIVAL CAFE—Rockefeller Plaza, 20 W. 50th St., 246-6699. Casual. American. Spcls: California radicchio with baked goat cheese, marinated swordfish & salmon with barbecue butter, key lime pie. Res. sug. B Mon.–Fri. 7:30–11. Br Sat.–Sun. 9–4. L Mon.–Fri. 11–4. D daily 4–10. S daily 10–midnight. **(M)** **AE, CB, DC, MC, V.**

THE ASSEMBLY STEAK & FISH HOUSE—16 W. 51st St., 581-3580. Dress opt. Steakhouse. Spcls: guaranteed prime beef, fresh fish, lobster. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Fri. 4:30–10. Pre-theater D. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

AU TUNNEL—250 W. 47th St., 582-2166. Casual. French. Spcls: noisette de veau, tripes à la mode de Caen. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5:30–11:30. Complete D. Closed Sun. **(M)** **AE.**

BARBETTA—321 W. 46th St., 246-9171. Formal. Northern Italian. Spcl: vitello tonnato. Res. nec. L Mon.–Sat. noon–2. D Mon.–Sat. 5–midnight. Complete pre-theater D 5:30–7. Private rooms. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

BEANSTALK—1221 Sixth Ave., bet. 48th–49th Sts., 997-1005. Casual. Nouvelle/American. Spcls: chicken & lobster Americana, fresh poached salmon in mustard dill sauce, artichoke linguine with shrimps & scallops in herbal butter sauce. Res. sug. L Mon.–Sat. 11–4. Br Sun 11–4. D Mon. 4–9, Tues.–Thurs. to 11, Fri.–Sat. to 11:30, Sun. to 8. Private parties for 180. **(I)** **AE, CB, DC, MC, V.**

BENIHANA OF TOKYO—47 W. 56th St., 581-0930. Casual. Japanese steakhouse. Dishes prepared on hibachi tables, Rocky's choice, Benihana surf & turf. Res. sug. L Mon.–Sat. noon–2:30. D Mon.–Thurs. 5:30–11, Fri.–Sat. to midnight, Sun. 5–11. Also **120 E. 56th St.,** 593-1627. **(M)** **AE, CB, DC, MC, V.**

BETWEEN THE BREAD—145 W. 56th St., 581-1189. Casual. American. Spcls: chicken pot-pie, fresh broiled salmon, chicken scarpariella. Res. sug. for D. Open for L & D Mon.–Fri. 11:45 a.m.–9 p.m., Sat. 5–9. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

BOMBAY PALACE—30 W. 52nd St., 541-7777. Casual. Indian. Spcls: barbecued steak on sizzling platter, lamb or beef Pasanda. Res. sug. L daily noon–3. D Mon.–Sat. 5:30–11:30, Sun. to 10. Complete L & D. Discount D parking. **(I-M)** **AE, CB, DC, MC, V.**

BROADWAY BRASSERIE & WINE BISTRO—226 W. 52nd St.,(7th floor) 315-0100. Casual. Continental. Spcls: charcoal grilled fish, steak, pasta. Res. sug. B daily 6:30–11. L daily 11:30–3. D daily 5:30–midnight. Pre-theatre D. **(M)** **AE, MC, V.**

CAFE 43—147 W. 43rd St., 869-4200. Casual. French/International. Spcls: wild rice and crabmeat fritters, striped bass wrapped in cabbage with pink butter, sauteed lamb chop with thyme flower, chocolate cake Cafe 43. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Sat. 5:30–11:30. S 11:30–1:30. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CAFFE FONTANA—811 Seventh Ave., at 52nd St., in the Sheraton Centre Hotel, 581-1000. Casual. Continental. B Mon.–Sat. 7–10:30. Br Sun. 10–3. L Mon.–Sat. 11:30–2:30. Piano bar ent. nightly 5-1. **(I-M)** **AE, CB, DC, MC, V.**

CARAMBA I—918 Eighth Ave., bet. 54th–55th Sts., 245-7910. Casual. Mexican. Spcls: margaritas, chimichanga, bocados amores, combination plates. Res. sug. L daily noon–4. D daily 4–midnight. **(I)** **AE, CB, DC, MC, V.**

CENTURY CAFE—132 W. 43rd St., 398-1988. Casual. American. Spcls: cherry smoked filet mignon with horseradish sauce, grilled salmon with mustard buerre blanc, fresh fish daily. Res. sug. Open Mon.–Sat. 11:30 a.m.–2 a.m. Bar till 4 a.m. nightly. Private parties for 300. Video ent. nightly. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CHARLEY O'S—33 W. 48th St., 582-7141. Casual. Irish pub style. Spcls: Irish stew, hot roast beef. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Sat. 5–10, Sun. from 4. Br Sat. 11–3, Sun. from noon. S Mon.–Sat. from 10 p.m. **(M)** **AE, CB, DC, MC, V.**

EL JEREZ—234 W. 56th St., 765-4535/245-9817. Casual. Spanish/Mexican. Spcls: paella Valenciana, chicken with garlic sauce, chicken Mexican style. Res. sug. Open Mon.–Fri. noon–11 p.m., Sat.–Sun. 1–11. **(I-M)** **AE, CB, DC, MC, V.**

FRENCH SHACK—65 W. 55th St., 246-5126. Casual. French. Spcls: soft shelled crabs, duck Normande, côte de veau aux chanterelles. Res. sug. L daily noon–3. D Mon.–Sat. 5–11, Sun. from 4:30. Complete L & D. **(M)** **AE, CB, DC, MC, V.**

FRERE JACQUES—151 W. 48th St., 575-1866. Dress opt. French. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–9. Pre-theater D 5–6:30. Discount parking after 5:30. Closed Sun. **(I-M)** **AE, V.**

GALETO'S—40 W. 56th St., 757-3351. Casual. Continental. Spcls: cornish hen Galeto, turkey breast steak, fresh salmon or swordfish grilled on hardwood charcoal. Res. sug. L Mon.–Sat.11–4:30. D Mon.–Sat. 4:30–11. Closed Sun. **(M)** **AE, DC, MC, V.**

HO HO—131 W. 50th St., 246-3256. Casual. Classic Cantonese/Mandarin. L Mon.–Sat. 11:30–4. D Sun.–Thurs. 4–midnight, Fri.–Sat. to 1 a.m. Complete L & D. **(I)** **AE, CB, DC, MC, V.**

HURLEY'S—1240 Ave. of Americas, at 49th St., 765-8981. Dress opt. American. Spcls: steak, fresh seafood. Res. sug. Open daily noon–midnight. **(M)** **AE, CB, DC, MC, V.**

IROHA—142 W. 49th St., 398-9049. Casual. Japanese. Spcls: tempura, sukiyaki, sushi. Res. sug. L daily noon–3. D daily 5–11:30. Also **Iroha Sushi—1634 Broadway, bet. 50th–51st Sts.,** 315-3808. **(M)** **AE, CB, DC, MC, V.**

JOES PIER 52—163 W. 52nd St., 245-6652. Casual. Spcls: stone crab claws, seafood, steak. Res. sug. Open daily 11:30 a.m.–1 a.m. Br Sun. 11:30–3. Prix fixe L daily noon–3. Ent. nightly. **(M)** **AE, CB, DC, MC, V.**

LA BONNE SOUPE—48 W. 55th St., 586-7650. Casual. French bistro. Spcls: French hamburger, omelettes, fresh fish, chocolate fondue. Open daily 11:30 a.m.–midnight. **(I)** **AE.**

LA RESERVE—4 W. 49th St., 247-2993/2995. Formal. Spcls: fricassée of snails with wild mushrooms, salmon & sole mousse, medaillons of veal with leek sauce, lobster in a pastry shell. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Sat. 5:30–11. Complete L & D. Private parties for 100. Closed Sun. **(E)** **AE, DC.**

LA VERANDA—163 W. 47th St., 391-0905. Jacket required. Casual. Northern Italian. Spcls: stuffed breast of capon, scampi Veranda, fillet of beef in red burgundy. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–10. Private parties for 10–200. Free parking from 6–midnight. Closed Sun. Also **La Veranda—60 E. 54th St.,** 758-5560. **(M)** **AE, CB, DC, MC, V.**

LE MADELEINE—405 W. 43rd St., 246-2993. Casual. French. Spcls: fresh tuna seviche, blackened bluefish, calves liver framboise. Res. sug. L Mon–Fri. noon–4. Br Sat.–Sun. 11:30–4. D daily 5–midnight. **(I-M)** **AE, MC, V.**

LE QUERCY—52 W. 55th St., 265-8141. Casual. French. Spcls: fresh Dover sole, venison in season, baby rack of lamb. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 5–10:30. Complete L & D. Closed Sun. **(I-M)** **AE, CB, DC, MC, V.**

L'ESCARGOT—47 W. 55th St., 245-4266. Dress opt. French. Spcls: escargot with fettuccine, Dover sole meunière with sage, côte de veau au Calvados. Res. sug. L Mon.–Sat. noon–3. D Mon.–Fri. 5:30–11:30, Sat. from 5. Private parties for 65. Complete L & D. Closed Sun. **(I-M)** **AE, CB, DC, MC, V.**

LE VERT-GALANT—109 W. 46th St., 382-0022. Jacket required. French. Spcls: onion soup, rock cornish hen, côtes de veau farci, Maurice's special cheesecake. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–midnight. Private parties. Ent. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

PATSY'S—236 W. 56th St., 247-3491/247-3492. Jacket required. Italian. Spcls: veal rollatine marsala, spendino Romano. Open Tues.–Thurs., Sun. noon–10:45, Fri.–Sat. to 11:45. Closed Mon.**(M)** **AE, DC, V.**

RAINBOW ROOM—30 Rockefeller Plaza, 65th floor of RCA building, 757-9090. Jacket & tie required. French/Italian. Res. sug. Cocktails Mon.–Fri. from 4, Sat. from 3, Sun. from noon. D Sun.–Mon. 5–10 (open till midnight), Tues.–Sat. to 11:30 (open till 1 a.m., Fri.–Sat. till 2.) Pre-theater D 5–7. Br Sun. 11:30–3. Live orchestra Tues.–Thurs. 7–1 a.m., Fri.–Sat. 8–2 a.m., Sun. 6–midnight. Music charge after 7. **(M). Rainbow Grill:** Jacket required. Nightclub offering French/Italian menu. Res. sug. D Mon.–Thurs. 7–midnight, Fri.–Sat. to 12:30. Shows Mon.–Sat. 9:15 & 11:30 (show cover). **(M)** **AE, CB, DC, MC, V.**

RAINIER'S—811 Seventh Ave., at 52nd St., in the Sheraton Centre Hotel, 581-1000. Formal. Northern Italian. D daily 6–11:30. Cocktails from 5. Complete D. Pianist Mon.–Sat. 7–11:30. **(M)** **AE, CB, DC, MC, V.**

RASPUTIN RUSSIAN—371 W. 46th St., 586-1860. Casual. Russian/American. Spcls: beef stroganoff, blini with red caviar, shashlyk, chicken tabaka, cutlet kiev. Res. sug. D daily 4–midnight. Ent. Fri.–Sun. Private parties 20–75. **(M)** **AE, MC, V.**

RENE PUJOL—321 W. 51st St., 246-3023/974-9076. Dress opt. French. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 5–11:30. Complete L & D. Closed Sun. & holidays. **(M)** **AE, DC, MC, V.**

SAN MARCO—36 W. 52nd St., 246-5340. Jacket required. Northern Italian. Spcls: zuppa di pesce, paglia e fieno, veal magenta. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–10:30. Complete L. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

THE SEA GRILL—Rockefeller Plaza, 19 W. 49th St., 246-9201. Jacket required. American/seafood. Spcls: whole gingered fish, swordfish broiled over mesquite & hickory, fried soft shell crabs. Res. nec. L Mon.–Sat. 11:45–3. D daily 5–11. Pre-theater D 5–6:30 with free parking. **(M)** **AE, CB, DC, MC, V.**

SEA PALACE—608 Ninth Ave., bet. 43rd & 44th Sts., 307-6340. Casual. Seafood/Continental/Thai. Spcls: shrimp Bangkok, Sea Palace combination, Maine lobster. Res. sug. L Mon.–Fri. 11:30–3:30. D daily 4:30–midnight. Bar till 1 a.m. Private parties for 40. **(I)** **AE, CB, DC, MC, V.**

SEEDA II—309 W. 50th St., 586-4040. Casual. Thai. Spcls: sate, curry, meekrob, tod manpla. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight. Private

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DUBROVNIK

parties. Closed Sun. Also **Seeda Thai—204 W. 50th St.,** 586-4513. **(I)** **AE, CB, DC, MC, V.**

SIAM INN—916 Eighth Ave., bet. 54th–55th Sts., 489-5237. Casual. Thai. Spcls: Siam Inn chicken, sauteed whole fish with spicy sauce, duck with tamarind & curry sauce, poached salmon with green curry. Res. sug. L Mon.–Fri. noon–3. D daily 5–11:30. **(I)** **AE, DC.**

STAGE DELICATESSEN—834 Seventh Ave., bet. 53rd & 54th Sts., 245-7850. Casual. Spcls: smoked & cured pastrami, corned beef, homemade blintzes, stuffed cabbage. Open daily 7 a.m.–2 a.m. B to 11 a.m. **(I)** **No credit cards.**

TOP OF THE SIXES—666 Fifth Ave., at 53rd St., on the 39th floor, 757-6662. Dress opt. American/Continental. Spcls: steak Diane flambe, fresh seafood. Res. nec. L Mon.–Sat. 11:30–3. D Mon.–Sat. 5–11. Ent. Tues.–Sat. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

"21" CLUB—21 W. 52nd St., 582-7200. Formal. Continental. Spcls: fish, game. Res. nec. Open Mon.–Sat. noon–midnight. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

VICTOR'S CAFE 52—236 W. 52nd St., 586-7714. Casual. Cuban. Spcls: black bean soup, roast suckling pig, paella, shredded beef Cubana. Res. sug. Open daily 11 a.m.–1 a.m. Ent. nightly. Private parties. Also **Victor's Cafe—240 Columbus Ave. at 71st St.,** 595-8599. **(M)** **AE, CB, DC, MC, V.**

57th–60th Streets

CONTRAPUNTO—200 E. 60th St., 751-8616. Casual. Italian. Spcls: malfatti aragosta, brodetto, fusilli with ciccoria piccante, tagliarini congadoro with yellow, red & green pepper. No res. L Mon.–Sat. noon–4:30. D Mon.–Sat. 4:30–11:30, Sun. 4–10. **(M)** **AE, CB, DC, MC, V.**

FELIDIA—243 E. 58th St., 758-1479. Jacket required. Northern Italian. Spcls: pasutice Istriana, quail with polenta, risotto amiraglia. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight. Closed Sun. **(M)** **AE, DC, MC, V.**

GIAN MARINO—221 E. 58th St., 752-1696. Jacket required. Italian. Spcls: 65 kinds of homemade pasta. Res. sug. L Tues.–Fri. noon–3. D Tues.–Fri. 3–midnight, Sat. from 4, Sun. from 1 p.m. Closed Mon. **(M)** **AE, CB, DC, MC, V.**

GIRAFE—208 E. 58th St., 752-3054. Jacket required. Dress opt. Northern Italian. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thurs. 5:30–10:30, Fri.–Sat. to 11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

INN ON THE PARK—Barbizon-Plaza Hotel, 106 Central Park South, 247-7000. Dress opt. Continental. Spcls: chateaubriand for 2, scampi Sorrentino, skewered beef & scampi, sweetbreads. Res. sug. B daily 7–11:30. L daily 11:30–3. D daily 5:30–11. Br Sat.–Sun. 11–3. **(M)** **AE, CB, DC, MC, V.**

KAPLAN'S AT THE DELMONICO—59 E. 59th St., 755-5959. Casual. Jewish deli. Spcls: Rumanian tenderloin, corned beef, stuffed cabbage, potato pancakes. Open for B, L, D, & cocktails Mon.–Sat. 8 a.m.–11 p.m., Sun. 9 a.m.–9 p.m. Br Sun. noon–4. **(I)** **AE, DC.**

LE PATIO—118 W. 57th St., in the Hotel Parker Meridien, 245-5000. Casual. American/French. Spcls: coq au vin, pot-au-feu, rabbit stew. Res. sug. Buffet B Mon.–Sat. 7–11, Sun. from 7:30. Buffet L daily noon–2:30. Cocktails daily 3 p.m.–2 a.m. **(M)** **AE, CB, DC, MC, V.**

LE STEAK—1089 Second Ave., bet 57th & 58th Sts., 421-9072. Dress opt. French-style steakhouse. D daily 5:30–11. Complete D. **(M)** **AE, DC, MC, V.**

LES TUILERIES—40 Central Park S., 832-3833. Casual. French. Spcls: filet of bass with ginger, fresh pasta with lobster and basil, lamb chops old French style. Res. sug. L Mon.–Fri. 11:30–3. Br Sat.–Sun. noon–5. D daily 5:30–midnight. Pianist nightly from 9:30. Private parties. **(M)** **AE, MC, V.**

LE TRAIN BLEU—1000 Third Ave., at 59th St., in Bloomingdale's, 705-2100. Re-creation of French railway dining car. Casual. Nouvelle cuisine. Res. sug. L Mon.–Sat. 11–3. D Mon., Thurs. 5:30–7:30. High tea Mon.–Fri. 3–5. Closed Sun. **(M)** **AE.**

THE MANHATTAN OCEAN CLUB—57 W. 58th St., 371-7777. Jacket required. Seafood. Spcls: fish, lobster. Open Mon.–Fri. noon–midnight, Sat.–Sun. 5–midnight. Private parties for 150. **(E)** **AE, CB, DC, MC, V.**

MAURICE—118 W. 57th St., in the Hotel Parker Meridien, 245-7788. Jacket required, French nouvelle. Spcls: foie gras aux choux cuit à la vapeur, homard rôti à la vanille, millefeuilles de framboises. Res. sug. B Mon.–Fri. 7:30–9:45. L Mon.–Fri. noon–2:15. D daily 6–10:45. Pre-theater D 6–7. Complete L. **(E)** **AE, CB, DC, MC, V.**

THE NEW YORK DELICATESSEN—104 W. 57th St., 541-8320. Casual. Jewish-American deli. Spcls: corned beef/pastrami sandwiches, blintzes, stuffed cabbage, chicken-in-the-pot,matzo ball soup. Open 24-hrs daily. Private parties. **(I-M)** **AE, DC.**

PARK ROOM—36 Central Park So., in the Park Lane Hotel, 371-4000. Jacket required. Continental. Spcls: Dover sole, rack of lamb, filet mignon rossini. Res. sug. B daily 7–11:45. L Mon.–Sat. noon–4. Br Sun. noon–4. D daily 5:30–10:30. S 10:30–12:30. Ent. Tues.–Sat. **(M)** **AE, CB, DC, MC, V.**

PLAZA HOTEL—Fifth Ave. & 59th St., 759-3000. **Edwardian Room:** Dress opt. Continental. Res. nec. B daily 7–11. L Mon.–Sat. noon–3. Br Sun. noon–3. D daily 5:30–11:30. S daily till 12:30 a.m. **(M-E)** **Oak Room:** L Mon.–Fri. noon–3. D Mon.–Sat. 6–10. Pianist. **Oak Bar:** Casual. Sandwich menu Mon.–Sat. 11 a.m.–2 a.m., Sun. noon–1 a.m. **Oyster Bar:** Casual. Fresh seafood. Res. nec. Open Mon.–Sat. 11:30 a.m.–1 a.m., Sun. from noon. **(M-E)** **Palm Court:** Dress opt. Continental. Res. nec. B Mon.–Sat. 7:30–11:30. L Mon.–Sat. noon–2:30. Br Sun 11–2:45. Tea Mon.–Fri. 3:30–8, Sat.–Sun. from 4. "After 8": Mon.–Sat. 8–1 a.m., Sun. to midnight. **(E)** **Trader Vic's:** Dress opt. Continental/Polynesian. Res. nec. L Mon.–Fri. 11:30–2:30. D Mon.–Thurs. 5–11, Fri.–Sat. to 12:30, Sun. 4–11. **(M-E)** **AE, CB, DC, MC, V.**

REGINE'S—502 Park Ave., bet. 59th & 60th Sts., 826-0990. Jacket & tie required. French. Spcls: les chaussons de veau aux pointes d'asperges, le tressé de sole au beurre rose, le quadrillé de Charolais aux quatre herbes. Res. nec. D Mon.–Sat. 8–midnight. Disco dancing from 10:30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

REGINETTE—69 E. 59th St., 758-0530. Casual. International. Spcls: couscous, tartare de saumon, angel's hair primavera. Res. sug. L Mon.–Sat. noon–5. D Mon.–Sat. 5:30–midnight. Pre-theater D 5:30–7. Closed Sun. **(M)** **AE, DC, MC, V.**

ROSA MEXICANO—1063 First Ave., at 58th St., 753-7407. Casual. Classic Regional Mexican. Spcls: open grill, antojitos. Res. nec. L Mon.-Sat. 11:45–3:30. Prix fixe buffet Br Sun. 11:45-3:30. D daily 5–midnight. **(M)** **AE, CB, DC, MC, V.**

THE RUSSIAN TEA ROOM—150 W. 57th St., 265-0947. Jacket required for D only. Russian. Spcls: blini, shashlik, chicken Kiev. Res. sug. Open daily 11:30 a.m.–midnight. S after 9:30. Complete D. Private parties. **(M)** **AE, CB, DC, MC, V.**

SANDRO'S—420 E. 59th St., 355-5150. Casual. Italian. Spcls: grilled vegetables, ravioli stuffed with sea urchin roe, lamb chops with balsamic vinegar. Res. sug. D daily 5–midnight. **(M)** **AE, CB, DC, MC, V.**

TINO'S—235 E. 58th St., 751-0311. Jacket required. Northern Italian. Spcls: linguine with broccoli & zucchini, costolette alla Milanese, pollo alla Tino. Res. nec. L Mon.–Fri. noon–3. D daily 5–midnight. **(M)** **AE, CB, DC, MC, V.**

TOP OF THE PARK—W. 60th St., & CPW, top of Gulf & Western Bldg., 333-3800. Dress opt. International cuisine. Res. nec. D Mon.–Fri. 5–10, Sat. to 10:30. Complete D. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

Above 60th Street, East Side

ABE'S STEAKHOUSE—1290 Third Ave., at 74th St., 861-6600. Dress opt. American. Spcls: USDA prime steak, chops, fresh seafood. Res. sug. D Mon.–Thurs. 5–10:30, Fri.–Sat. to 11, Sun. to 10. Pianist Tues.–Sat.**(M)** **AE, DC.**

ALO ALO—1030 Third Ave., at 61st St., 838-4343. Casual. Northern Italian. Spcls: gnocchi Aurora, Milanese con endiva al ferri, carpaccio arugala e grana. Res. sug. L & D daily 11 a.m.–2 a.m. Br Sat. & Sun. 11–6. **(M)** **AE, CB, DC, MC, V.**

ANDREE'S MEDITERRANEAN CUISINE—354 E. 74th St., 249-6619. Dress opt. Middle Eastern/French. Spcls: striped bass in phyllo, herbed rack of lamb, couscous. Res. nec. D only Tues.–Sat. 6–10. Private parties. Closed Sun. & Mon. **(M)** **AE.**

AZUMA YA—406 E. 64th St., 758-9555/9639. Casual. Japanese. Spcls: ten varieties of lobster, beef-asparagus yaki, tuna teriyaki. Res. sug. L Mon.–Fri. 11–3. D Sun.–Thurs. 5–11, Fri.–Sat. to midnight. Free dimsum with cocktails daily 5–7. Japanese garden. **(M)** **AE, DC, MC, V.**

BORDER CAFE—244 E. 79th St., 535-4347. Casual. Southwestern American. Spcls: blue corn enchiladas stuffed with chicken and topped with red salsa, pork chops ancho adobo with sweet potatoes soaked in tequila, barbecued brisket with potato salad. D daily 5–midnight. Br Sat.–Sun. 11:30–3:30. **(M)** **AE, DC, MC, V.**

CAFE LAVANDOU—134 E. 61st St., 838-7987. Formal. French. Spcls: ballotine de red snapper, cote de veau aux morilles. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Fri. 6–10:30, Sat. to 11. Complete L & D. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

CAMELBACK & CENTRAL—1403 Second Ave., at 73rd St., 249-8380. Casual. Continental/American. Spcls: roast duck with port & black currant sauce, vegetables tempura with sherry, ginger, & soy sauce, grilled swordfish with herb butter, medaillons of veal with julienne of leek. L Mon.–Fri. 11:30–3. D Mon.–Fri. 5–midnight, Sat.–Sun. 6–midnight. Br Sat. 11:30–3:30, Sun. to 4. **AE, CB, DC, MC, V.**

CARLYLE HOTEL—76th St., & Madison Ave., 744-1600. **Café Carlyle:** Formal. Buffet L Mon.–Sat. noon–3. Buffet Br Sun. noon–3. D daily 6–1 a.m. **Carlyle Restaurant:** French cuisine. B daily 7–10:30 a.m. Buffet L Mon.–Sat. noon–3. Br Sun. noon–3. D daily 6–11.**(M-E)** **AE, CB, DC, MC, V.**

FIORELLA—1081 Third Ave., bet. 63rd–64th Sts., 838-7570. Casual. Italian. Spcls: tre agnolotti, pesce del giorno no.1, vitello vitello vitello. Res. sug. L Mon.–Fri. noon–4. Br Sat.–Sun. noon–4:30. D Mon.–Sat. 5–midnight, Sun. to 11. Private parties for 100. **(M)** **AE, DC, MC, V.**

FRIDAY'S—1152 First Ave., at 63rd St., 832-8512. Casual. American. Spcls: hamburger, steak, barbecued spare ribs, lemon pepper chicken, potato skins. Open Sun.–Thurs. 11:30 a.m.–1 a.m., Fri.–Sat. to 3 a.m. Br Sat.–Sun. 11:30–4. **(I)** **AE, CB, DC, MC, V.**

HOEXTER'S CAFE—1442 Third Ave., at 82nd St., 472-9322. Casual. American. Spcls: individual pizza, gorgonzola bread, grilled fish. Res. sug. D only 6–midnight daily. **(M)** **AE, CB, DC, MC, V.**

LE CIRQUE—58 E. 65th St., 794-9292. Formal. French. Spcls: pasta primavera, blanquette de St. Jacques julienne, caneton roti aux pommes sauce citron. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–10:30. Complete L. Closed Sun. **(E)** **AE, CB, DC.**

LE REFUGE—166 E. 82nd St., 861-4505. Dress opt. French. Spcls: huitres gratinees au safran, saumon à la vapeur de vinaigre de framboises, mousse aux amandes ameres. Res. sug. L Mon.–Sat. noon–3, Sun. noon–4. D Mon.–Sat. 6–11, Sun. 5–9:30. Private parties. **(M)** **No credit cards.**

LES PLEIADES—20 E. 76th St., 535-7230. Formal. French. Spcl: rack of lamb. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 5:30–11. Spcl. early D 5:30–6:30. Closed Sun. **(M)** **AE, DC, MC, V.**

LION'S ROCK—316 E. 77th St., 988-3610. Casual. American/Continental. Spcls: Irish sea scallops, crab ravioli with three cheeses, roast saddle of lamb. Res. sug. L Mon.–Fri. 11:30–3.D daily 5–midnight. Br Sat.–Sun. 11:30–4. Private parties. Outdoor garden. **(M)** **AE, DC, MC, V.**

MAXWELL'S PLUM—1181 First Ave., at 64th St., 628-2100. Casual. Continental. Spcls: roast duckling, veal piccata, woodburning grilled swordfish, lemon chicken with noodles, chocolate pecan passion. Res. sug. L Mon.–Fri. noon–5. D Sun.–Thurs. 5–12:30 a.m., Fri.–Sat. to 1:20 a.m. Br Sat. noon–5, Sun. from 11. Pre-theater D Mon.–Sat. 5–7. **(M)** **AE, CB, DC, MC, V.**

MOCCA ROYALE—1584 Second Ave., at 82nd St., 737-2322. Dress opt. Hungarian. Spcls: Hungarian mixed-grill, beef goulash, stuffed cabbage, chicken paprikas. Res. sug. D only Tues.–Sun. 6–2 a.m. Gypsy orchestra Tues.–Sun. Closed Mon. **(M)** **AE, CB, DC, MC, V.**

NICKELS—227 E. 67th St., 794-2331. Casual. American. Spcls: steak, chops, seafood. Res. sug. D daily 5–11. Bar Mon.–Sat. till 1 a.m. Pianist Mon.–Sat. **(M)** **AE, CB, DC, MC, V.**

PIERRE HOTEL—2 E. 61st St., 838-8000. **Café Pierre:** Formal. Continental/French. Spcls: supreme of pigeon with hazelnut dressing, sauteed shrimp in sauce piquante, medallions of veal with chive sauce, salmon with wild mushrooms and herbs. Res. sug. B daily 7–11. L Mon.–Sat. noon–2:30. Br Sun. noon–3:30. D daily 6–10:30. S from 10:30. Pre-theatre D Mon.–Sat. 6–7. Pianist daily 8–1. **The Rotunda:** English afternoon tea daily 3–6:30. **(M-E) AE, CB, DC, MC, V.**

THE POST HOUSE—28 E. 63rd St., 935-2888. Jacket required. American. Spcls: steak, chops, 4–8 lb. lobster. Res. sug. L Mon.–Fri. noon–3. D daily 5–midnight. **(E) AE, CB, DC, MC, V.**

THE RAVELLED SLEAVE—1387 Third Ave., at 79th St., 628-8814. Casual. American/Continental. Spcls: soft shell crabs, roast Long Island duckling, filet mignon. Res. sug. D Tues.–Sat. 5:30–midnight, Sun.–Mon. to 11. Br Sun. noon–3:30. Pianist nightly & Br. **(M) AE, CB, DC, MC, V.**

REGENCY HOTEL—540 Park Ave., at 61st St., 759-4100. **540 Park:** Jacket required. American. Spcls: roast rack and loin of lamb with herbs, grilled swordfish with citrus fruit, poached bass wrapped in lettuce, seasonal game. Res. sug. B daily 7–11. L Mon.–Sat. noon–2:30. D daily 6–10. Br Sun. noon–3.

RUPPERT'S—1662 Third Ave., at 93rd St., 831-1900. Casual. Regional American. Spcls: seafood salad with fresh dill, scallops of veal with prosciutto and fontina cheese, grilled duck breast and leg with red pepper jelly. Res. sug. L Mon.–Fri. 11:30–4. D Sun.–Thurs. 5–midnight, Fri.–Sat. to 1 a.m. Cocktails 4–7 incl. free hors d'oeuvres. Bar till 4 a.m. Br Sat. 11:30–4, Sun. from 11. Ent. Private parties. **(M) AE, DC, MC, V.**

SALA THAI—1718 Second Ave., bet. 89th–90th Sts., 410-5557. Casual. Thai. Spcls: Bangkok duck, salmon with green curry sauce, deep fried whole fish with chili and garlic sauce. Res. sug. D only Mon.–Sat. 4:30–11:45, Sun. to 11. **(I-M) AE, CB, DC.**

SANT AMBROEUS—1000 Madison Ave., bet. 77th–78th Sts., 570-2211. Dress opt. Northern Italian. Spcls: risotto alla Milanese, fettuccine primavera, gamberoni reali alla marinara. L daily noon–3. D Mon.–Sat. 6:30–10:30. **(M) AE, MC, V.**

SIGN OF THE DOVE—1110 Third Ave., at 65th St., 861-8080. Formal. Continental. Spcls: pasta, fresh Dover sole, loin of lamb. Res. sug. L Tues.–Sat. noon–3. D Mon.–Thurs. 6–midnight, Fri.–Sat. to 1 a.m., Sun. to 11. Br Sun. 11:45–4. Pianist Lynn Mullinax in cocktail lounge. Private parties for 60. Closed Mon. L **(E) AE, CB, DC, MC, V.**

TRUFFLES—696 Madison Ave., bet. 62nd–63rd Sts., 838-3725. Dress opt. Continental. Spcls: linguini with fresh pesto, grilled swordfish with red pepper sauce, veal with mushrooms & pears in brandy, fresh fish. Res. sug. L daily 11:30–5. D daily 5–midnight. **(M) AE, CB, DC, MC, V.**

Above 60th Street, West Side

ANCORA—2330 Broadway, at 85th St., 496-9240. Casual. Italian. Spcls: baby squid with tomatoes, parsley & garlic flavored olive oil, papparadelle with artichokes & fresh duck broth, charcoal broiled veal chop, grilled gumbo shrimp, woodburning pizza oven. L Mon.–Fri. noon–4. D daily 5–1 a.m. Br Sat.–Sun. noon–4. **(M) AE, CB, DC, MC, V.**

CAFE DES ARTISTES—1 W. 67th St., 877-3500. Jacket required after 5 p.m. French. Res. nec. L Mon.–Fri. noon–3. Br Sat. noon–3, Sun 10–4.D Mon.–Sat. 5:30–12:30, Sun. 5–11. **(M-E) AE, CB, DC, MC, V.**

CARAMBA III—2567 Broadway, at 96th St., 749-5055. Casual. Mexican. Spcls: margaritas, chimichanga, bocados amores, combination plates. Res. sug. L daily noon–4. D daily 4–midnight. **(I) AE, CB, DC, MC, V.**

CAVALIERE—108 W. 73rd St., 799-8282. Casual. Northern Italian. Spcls: paglia e fieno, branzino livornese, scaloppine alla genovese, Italian cheesecake. Res. sug. L Mon.–Fri. 11–4. Br & L Sat.–Sun. 11–4. D Sun. & Mon. 4–midnight, Tues.–Sat. 4–1 a.m. Private parties for 50. **(M) AE, CB, DC, MC, V.**

CENTRE COURT—61 W. 62nd St., 586-1222. Casual. American. Spcls: USDA prime steak, veal & lamb chops, prime ribs. L Mon.–Sat. 11:30–5. D daily 5–midnight. Br Sun. 11:30–4. **(M) AE, CB, DC, MC, V.**

CONSERVATORY—15 Central Park West, bet. 61st–62nd Sts., in the Mayflower Hotel, 581-0896. Casual. Continental. Spcls: chicken cordon bleu, baked salmon steak, chicken brazilian, hamburgers. B daily 7–11:30. L daily 11:30–4. D daily 4–midnight. **(M) AE, CB, DC, MC, V.**

FIORELLO—1900 Broadway, bet. 63rd–64th Sts., 595-5330. Casual. Italian. Spcls: tre agnolotti, pesce del giorno no.1, vitello vitello vitello. Res. sug. L Mon–Fri. noon–4. Br Sun. noon–4. D Mon.–Sat. 4–midnight, Sun. to 11. **(M) AE, DC, MC, V.**

LA TABLITA—65 W. 73rd St., 724-9595. Casual. Argentine/Italian. Spcls: parrillada (mixed-grill), shrimp La Tablita, fettuccine blanco & verde with langostinos. Res. sug. Open Sun.–Thurs. noon–midnight, Fri.–Sat. to 1 a.m. Br Sat.–Sun. 11:30–4. Private parties for 50. **(M)** Also **La Tablita II—1 Herald Sq.,** 244-4488, and **La Tablita South Street Seaport, 11 Fulton St.,** 608-7420. **AE, CB, DC, MC, V.**

MAESTRO CAFE—58 W. 65th St., 787-5990. Casual. American/Continental. Spcls: poached red snapper with cucumbers and chive beurre blanc, roast duckling with black currant sauce, veal scaloppini with morels. Res. sug. L Mon.–Sat. 11:30–3:30. D daily 5–11. Br Sun. noon–4. S from 11 p.m. Pianist Tues.–Sun. **(M) AE, DC, MC, V.**

PARIS MILANO—568 Amsterdam Ave., bet. 87th–88th Sts., 874-2742. Casual. French/Italian. Spcls: paupiette de veau, veal Valdostana, ris de veau maison. Res. sug. D Tues.–Sun. 4:30–11. Private parties for 40–50. Closed Mon. **(M) AE, CB, DC, MC, V.**

RIKYU—210 Columbus Ave., bet. 69th & 70th Sts., 799-7847/7922. Casual. Japanese. Spcls: sushi, flounder, nishikiage. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–11:30, Sun. from 3. Complete L & D. Spec. D 5–6:30. **(M) AE, DC, MC, V.**

SWEETWATERS—170 Amsterdam Ave., bet. 67th & 68th Sts., 873-4100. Dress opt. Continental/Italian. Spcls: tortellini alla Nonna, chicken scarpariello, prime ribs. Res. sug. L Mon.–Fri. 11:30–5. D daily 5–1 a.m. Br Sat.–Sun. 11:30–5. Ent. Tues.–Sun. **(M) AE, CB, DC, MC, V.**

BRONX

SEASHORE—591 City Island Ave., 885-0300. Casual. American/Continental/seafood, Spcls: 3-lb. Maine lobster, prime ribs, 24-oz. South African lobster tail. Res. sug. L daily 11:30–3. D Sun.–Thurs. 4–11, Fri.–Sat. to midnight. Seafood buffet Mon.–Thurs. Ent. Fri.–Sat. **(M) AE, DC, MC, V.**

BROOKLYN

JUNIOR'S—386 Flatbush Ave. Extension, 718-852-5257. Casual. American. Spcls: steaks, deli sandwiches, cheesecake. B daily 6:30–11. L daily 11–4:30. D daily 4:30–10. S Sun.–Thurs. to 1:30 a.m., Fri.–Sat. to 3 a.m. Pianist daily 5–11. **(I) AE, DC.**

THE RIVER CAFE—1 Water St., 718-522-5200. Dress opt. American. Spcl: fresh fish. Res. nec. Open daily noon–midnight. Bar till 3 a.m. Pianist nightly. **(E) AE, DC.**

SENIOR'S—3752 Nostrand Ave., at Ave. Y, 718-743-5700. Casual. American. Spcls: fresh fish, mushk steak, roast duck with orange sauce. L Mon.–Fri. 11–4. Br Sat.–Sun. 10–3. D daily 4–10. Private parties for 25–200. **(I-M) AE, MC, V.**

QUEENS

RALPH'S ITALIAN RESTAURANT—75-61 31st Ave., Jackson Heights, 899-2555. Casual. Italian. Spcls: veal rollatini, spaghetti carbonara, chicken Valdostana. Res. sug. Open Mon.–Thurs. noon–10:30 p.m., Fri. to 11, Sat. 4–11. Complete D. Closed Sun. **(I). AE, DC, V.**

VILLA SECONDO—Fresh Meadows, 184-22 Horace Harding Expy., 718-762-7355. Casual. Northern Italian. Res. sug. L & D Tues.–Fri. noon–11, Sat. 4–midnight, Sun. 2–11. Complete L. Closed Mon. **(I-M) AE, DC, MC, V.**

WATERS EDGE—44th Drive & the East River, L.I.C., 212-936-7110. Dress opt. Seafood. Spcls: lobster, centre cut swordfish, Norwegian salmon. Res. sug. L Mon.–Fri. noon–3. D Sun.–Thurs. 6–11, Fri.–Sat. to midnight, Sun. 5–11. Br Sun. noon–3. Ent. nightly. **(M) AE, DC, MC, V.**

STATEN ISLAND

SPAIN—502 Jewett Ave.,718-816-8237. Casual. Spanish. Spcls: paella, mariscada, seafood, steak. L Mon.–Fri. 11:30–3. D Mon.–Fri. 3–10, Sat.–Sun. noon–11. **(M) AE, CB, DC, MC, V.**

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NIGHTLIFE DIRECTORY

KEY TO ABBREVIATIONS

AE	American Express
CB	Carte Blanche
DC	Diners Club
MC	MasterCard
V	Visa

Please check hours and talent in advance. Many places are forced to make changes at short notice.

POP/JAZZ

AMAZONAS—492 Broome St., 966-3371. Restaurant featuring the music of Brazil, every Mon.-Sat. from 5-9, George Andre. Thurs., Mario Toledo—Choros from Brazil. Fri.-Wed. from 9-2 a.m., Melcio Milito and his new group. **AE, CB, DC.**

ANGRY SQUIRE—216 Seventh Ave., bet. 22nd & 23rd Sts., 242-9066. 10/16,17, Jackie Byard Trio. 10/18,19, Jim McNeeley Trio. 10/20, Howard Herstadt. 10/21, Mark Barash Trio. 10/22, Bryan Welles Duo. 10/23,24, Fred Hirsch Trio. **AE, CB, DC, MC, V.**

BLUE NOTE—131 W. 3rd St., 475-8592. Thru 10/20, Carmen McRae. 10/21, Mike Abene All Stars. Shows at 9 and 11 with an extra show Fri.-Sat. at 1 a.m. **AE, MC, V.**

THE BOTTOM LINE—15 W. 4th St., 228-7880. 10/16, Buster Poindexter and the Banshees of Blue. 10/17, D'Oa. 10/18,19, N.R.B.Q. **No credit cards.**

BURGUNDY—467 Amsterdam Ave., bet. 82nd & 83rd Sts., 787-8300. Cafe/bar/gallery. Jazz Piano Festival. Thru 10/21, Carol Britto. 10/22-28, Larry Willis. **AE, MC, V.**

EAGLE TAVERN—355 W. 14th St., 924-0275. Mon., Irish Sessions. 10/17, Metamora. 10/19, Tompkins County Horseflies. Shows at 9. **No credit cards.**

FAT TUESDAY'S—190 Third Ave., 533-7902. Thru 10/20, Noel Pointer. 10/21, The Les Paul Trio. 10/22-27, Ron Carter Quartet. Shows Sun.-Thurs. at 9 & 11, Fri.-Sat at 8, 10, & midnight. **AE, MC, V.**

FOLK CITY—130 W. 3rd St., 254-8449. 10/17, David Massengill. 10/18, Christine Lavin; John Gorka. 10/19, Jim Dawson; Lucy Kaplanski and Shawn Colvin. 10/20,21, Cris Williamson. 10/25, Mimi Farina. **No credit cards.**

GREENE STREET CAFE—101 Greene St., 925-2415. Multi-level floors for entertainment. 10/16-19, Roger Kellaway and Michael Moore. 10/20, Richard Carr Duo. 10/21,22, Hilton Ruiz. **Upstairs:** 10/16 at 8:30, Laura Theodore, followed by Annie Golden at 10. 10/17 at 8:30, Marta Sanders; Zora Rasmussen with Marc Shaiman at 10, and Loretta Devine with Loni Berry at 11:30. 10/18 at 11, Gail Boggs with Brenda Madison, followed by the Mario Cantone Comedy Show at 1 a.m. 10/19 at 9, The High-Heeled Woman; followed by Music and Comedy Showcase at 11 and 1 a.m.. **AE, MC, V.**

GREGORY'S—63rd St. & First Ave., 371-2220. Wed.-Sat. 10-3 a.m., singer Kitt Moran with pianist Mike Moran and John Arbo on bass. Mon.-Fri. 5-10, singer pianist Sorrow Astrasa. Mon. 10-3, singer pianist Baba Motta with John Belzaguy on bass. Tues. 10-3, Chuck Wayne Trio. Sun., 5-10, Stan Edwards Duo followed by Leslie Pintchik and Scott Hardy from 10-3 a.m. **AE, CB, DC, MC, V.**

HORN OF PLENTY—91 Charles St., at Bleecker St., 242-0636. 10/16,23 at 8, Ann Schlumberger with Steve Lutvak. 10/17 at 8:30, Katherine Woodward with John Jacobson. 10/18 at 8, Randy Foster; Marjorie Miller at 10:30. 10/19 at 8, Randy Foster; Garrett Fortner at 10:30. 10/22, at 8:30, Lynn Lobban sings John Wallowitch, with Mr. Wallowitch. **AE, CB, DC, MC, V.**

HORS D'OEUVRERIE—One World Trade Center, 938-1111. Jazz, dancing, international hors d'oeuvres and the world's greatest view. The Judd Woldin Trio, Tues.-Sat. from 7:30-12:30 a.m., in addition from 4-9, Lee Musicker plays the piano, and after 9:30, Chuck Folds alternates with the Trio. The Tony Cabot Trio takes over Sun. from 4-9, and Mon. 7:30-12:30. **AE, DC, MC, V.**

KENNY'S CASTAWAYS—157 Bleecker St., 473-9870.10/18, Greg Trooper; Little Mike. 10/19, Greg Trooper; Rhythm Bandits. 10/25, David Roche. **No credit cards.**

KNICKERBOCKER SALOON—33 University Pl., 228-8490. Atmospheric room with jazz Tues.-Sat from 9:30 p.m., Sun.-Mon from 9. Thru 10/19, pianists Bill Mays and Fred Hersch. 10/20,21, pianist Bill Charlap. 10/22-26, pianist Michael Abene with Russell George on bass. **AE, MC, V.**

MICHAEL'S PUB—211 E. 55th St., 758-2272. Thru 10/26, Kay Ballard stars with Arthur Siegel in a special show devoted to the Genius of E.Y. ("Yip") Harburg, Tues.-Sat at 9:30 & 11:30. Mon., The New Orleans Funeral & Ragtime Band. Closed Sundays. **AE, DC, MC, V.**

NEW DEAL—152 Spring St., 431-3663. Art deco room. The Andy Tuck Jazz Duo play every Wed.-Sat. from 9-2 a.m. **AE, CB, DC, MC, V.**

ONE FIFTH AVENUE—1 Fifth Ave., at 8th St., 260-3434. Bar/Continental restaurant. 10/16,23, Nina Menge and Jon Weiss. 10/17,24, Dorothy Stallworth. 10/18,19,25,26, Phoebe Legere. 10/20, Paul Salomone. 10/21, Nina Sheldon. 10/22, Keith McDonald. Music from 9:30. **AE, CB, DC, MC, V.**

THE RITZ—119 E. 11th St., 228-8888. Dance to the Big Beat. 10/17, Duane Eddy with the Raybeats. 10/18, Fats Domino. 10/19, Nick Lowe. 10/21, The Dragons. 10/26, The Blasters. **No credit cards.**

SEVENTH AVE. SO.—21 Seventh Ave. So., 242-4694. 10/16, Marc Wagnon; Shadow Lines. 10/17-19, Bob Mintzer Big Band. **MC, V.**

SWEET BASIL—88 Seventh Ave. So., 242-1785. Eddie Chamblee Quartet, Sat., 2-6. Legendary trumpeter Doc Cheatham, Sun 3-7. Thru 10/20, Abdullah Ibrahim Dollar Brand with Ekaya, Carlos Ward, Ricky Ford, Charles Davis, Dick Griffin, Cecil McBee, Ben Riley. 10/21, Gil Evans' Orchestra. 10/23-27, Dirty Dozen Brass Band. **AE, MC, V.**

SWEETWATERS—170 Amsterdam Ave., at 68th St., 873-4100. A next-to-Lincoln Center eatery with excellent entertainment. Thru 10/26, Arthur Prysock, celebrates 40 years in showbusiness, Tues.-Thurs. at 9 & 11, Fri.-Sat. at 10 & midnight. 10/20 at 3 & 6, Rejoice on a Sunday Afternoon-musical presentation. **AE, DC, MC, V.**

TRAMPS—125 E. 15th St., 777-5077. 10/16, Kahn and White. 10/17, Cakewalk featuring Joe Bidewell. 10/18,19, Big Jay McNeely. 10/20, Nearly Missed/Desolation Angels. 10/22, The Bullies. 10/23, Firesign. Shows from 9 p.m. **No credit cards.**

VILLAGE GATE—Bleecker & Thompson Sts., 475-5120. 10/21, "A Night of Vibes - with Two Kings" guest soloist Loinel Hampton with Tito Puente and his Latin/Jazz Ensemble and Bobby Rodrigues y La Nueva Compania. Music from 9 p.m. **Terrace:** Nightly from 9:30, pianist Hilton Ruiz with Major Holley on bass. **No credit cards.**

VILLAGE VANGUARD—178 Seventh Ave. So., 255-4037. 10/20, John Abercrombie and Michael Brecker Quartet. 10/21, Mel Lewis & the Jazz Orchestra. 10/22-27, John Faddis Quintet. Shows at 10, 11:30, & 1 a.m. **No credit cards.**

THE WEST END—2911 Broadway, 666-9160. Jazz, nightly from 9. 10/16-20, Don Leight and his Masters of Swing with Bob Kindred, Ronnie Cole, Jimmy Lewis, and Bobby Pratt. 10/23-27, Pazant Bros. **MC, V.**

ZINNO—126 W. 13th St., 924-5182. Italian restaurant with music Mon.-Sat. at 8. Thru 10/19, pianist Mike LeDonne with Jamil Nasser on bass. 10/20,22-26, guitarist Gene Bertoncini with Michael Moore on bass. 10/21, pianist Jim Roberts with Brian Torff on bass. **AE.**

COUNTRY/WESTERN

LONE STAR CAFE—Fifth Ave., at 13th St., 242-1664. Texas-style bar, with continuous country-western entertainment. 10/16,17, Jimmy Riley and the Wailer Band. 10/18, The Gadd Gang! 10/21,22, Lonnie Brooks, Paul Butterfield and Luther Johnson. 10/23, Albert King and Johnny Copeland. Mon.-Thurs. 11:30 a.m.-3 a.m., Fri. 11:30-4 a.m., Sat. 7:30-4 a.m., Sun. 7:30-3 a.m. **AE, CB, DC, MC, V.**

O'LUNNEY'S—915 Second Ave., bet. 48th & 49th Sts., 751-5470. Country-music hang-out. **AE, DC, MC, V.**

COMEDY/MAGIC

CAROLINE'S—332 Eighth Ave., bet. 26th & 27th Sts., 924-3499. Restaurant with cabaret. Thru 10/20, Shirley Hemphill, Tues.-Thurs., Sun. at 9, Fri.-Sat. at 9 & 11:30. 10/22-27, David Steinberg. **AE, MC, V.**

COMIC STRIP—1568 Second Ave., bet. 81st & 82nd St., 861-9386. Restaurant, showcase for stand-up comics and singers. Sun.-Thurs. the fun starts at 9, Fri.-Sat. 8:30 & midnight. **AE, MC, V.**

DANGERFIELD'S—1118 First Ave., 593-1650. Thru 10/19, comedians Richie Gold, Danny Curtis, Randy Credico, J.J. Ramirez and Hiram Kasten with the Dangergield Trio, Mon.-Thurs. at 9 & 11:15, Fri. 9 & 11:30, Sat. 9 & midnight. 10/20 from 9:30, Comedy Show hosted by Hiram Kasten. **AE, CB, DC, MC, V.**

GOODTIMES—449 Third Ave., at 31st St., 686-4250. Full menu, comics, singers and impressionists, every Mon.-Sat. **AE, MC, V.**

MAGIC TOWNE HOUSE—1026 Third Ave., 308-2733. Magic cabaret with professional magicians, Fri.-Sat. from 8 p.m. **No credit cards.**

MONKEY BAR—60 E. 54th St. (in the Elysee Hotel). 753-1066. Mon.-Fri. pianist Johnny Andrews, 5:30-7:30. Continuous entertainment. Tues., Danny Curtis. Wed.-Sat., Marian Paige and Mel Martin. Closed Sun. **AE, CB, DC, MC, V.**

MOSTLY MAGIC—55 Carmine St., 924-1472. Nightclub/theater featuring magic and comedy. Tues., Showcase. Wed., magician Imam and comedian Terry Day. Thurs., magician Devlin and comedian Terry Day. Fri., magician Slydini and juggler Tony Duncan. Sat., magician Mike Bornstein and juggler Tony Duncan. Tues.-Thurs. at 9:30, Fri. at 9 & 11. **AE, MC, V.**

DISCO/DANCING

BARBIZON PLAZA LIBRARY—Sixth Ave., bet. 58th & 59th Sts., 247-7000. Lively discotheque, Mon.-Fri. 4:30-3 a.m., Sat. 9-4 a.m., Sun. 9-3 a.m. **AE.**

JIMMY WESTON'S—131 E. 54th St., 838-8384. Restaurant which serves up jazz and dancing. Thru 11/16, the Mike Cerratti Trio alternating with singer-pianist Tommy Furtado. Nightly except Sun., from 8 p.m.-3 a.m. **AE, CB, DC.**

PRIVATE EYES—12 W. 21st St., 206-7770. Videonightclub with the largest video collection in the world, shown on 34 video screens. Open nightly from 10 p.m.-4 a.m. **AE.**

THE RED PARROT—617 W. 57th St., 247-1530. Club occupying a whole city block! Resident 20-piece orchestra plays everything from country-western to jazz, Tues.-Sat. 10-4 a.m. **No credit cards.**

REGINE'S—502 Park Ave., at 59th St., 826-0990. Elegant French restaurant Mon.-Sat. 6-midnight with a lively disco from 10:30 p.m. **AE, CB, DC, MC, V.**

ROSELAND—239 W. 52nd St., 247-0200. Legendary ballroom features a 700-seat restaurant/bar, and is open for dancing, Thurs.-Sun. from 2:30. **AE, V.**

S.O.B.'S—204 Varick St., 243-4940. A club/restaurant/bar featuring the live music of Brazil, Africa and the Caribbean. 10/16,17, Burning Spear. 10/18,19, Loremil Machado. 10//22-24, Astrud Gilberto. **AE, V.**

VISAGE—610 W. 56th St., 247-0612. Multi-level disco club with live entertainment including pool and ice shows. Open Tues.-Sat. 10 p.m.-4 a.m. **AE, DC, MC, V.**

CABARET

THE BALLROOM—253 W. 28th St., 244-3005. Every Wed.-Sat. at 6:30, Blossom Dearie, followed by the legendary harmonica virtuoso, Larry Adler, at 9, and jazz tap-dancer Brenda Bufalino accompanied by the Amy Duncan Trio, at 11. **AE, MC, V.**

CAFE VERSAILLES—151 E. 50th St., 753-3884. Palatial cabaret/restaurant with a richly spiced revue *Panache,* produced by Georges Reich featuring gorgeous showgirls, French female impersonators, exotic production numbers, and specialty acts, nightly at 9 & 11:30. **AE, CB, DC, MC, V.**

CHIPPENDALES—1110 First Ave., at 61st St., 935-6060. *For Ladies Only,* an all-male show produced by Nick De Noia. Shows Wed.-Sat. at 8:30. **AE.**

FREDDY'S SUPPER CLUB—308 E. 49th St., 888-1633. Restaurant/bar. Thru 10/19 at 9, singer Marlene Verplank, followed by singer Jaime Zee Eisner at 11. 10/22-11/9, Kay Starr. **AE.**

JAN WALLMAN'S—28 Cornelia St., bet. Bleecker and West Fourth Sts., 242-9557. 10/17, Lynn Kearney and Denise Puricelli. 10/18,20, Barbara Lea with Wes McAfee. 10/19, Judy Kreston with David Lahm. 10/21, *A Working Person's Cabaret* with Claudia Hommel and John Walter. **No credit cards.**

PALSSON'S—158 W. 72nd St., 595-7400. Continental restaurant. *Forbidden Broadway 1985,* a musical comedy revue by Gerard Alessandrini starring Fred Barton, Susan J. Jacks, Herndon Lackey, Nora Mae Lyng and Craig Wells, Sun., Tues.-Thurs. at 8:30, Fri. & Sat. at 8:30 and 11:30. **AE, CB, DC, MC, V.**

PANACHE—149 E. 57th St., 935-0244. 10/16,23, Leigh Clarkgranville. 10/17, Joey & Lee; Maggie Anderson. 10/18,19, *Well, Well .... Jacques Brel!* A cabaret tribute; Maggie Anderson. 10/21, Lisa Kirchner. 10/22,24, Robin Morlock. **AE, MC, V.**

PARK TEN—10 Park Ave., at 34th St., 889-1310. Supper club. Thru 10/26, Peggy King with the Mike Renzi Trio, Wed. & Thurs. at 9, Fri. & Sat at 8:30 & 10:30. **AE, CB, DC, MC, V.**

RAINBOW GRILL—30 Rockefeller Plaza, 65th floor, way up in the sky. 757-8970. *Legs!* a new Parisian-style musical revue produced and directed by Peter Jackson. Shows nightly, 9:15 & 11:30. Disco dancing between and after shows. Closed Sun. **Rainbow Room:** Right across the hall, with the same stupendous view, thru 10/27, Jack Morgan and the Russ Morgan Orchestra, play for dancing, nightly except Mon. **AE, CB, DC, MC, V.**

HOTEL ROOMS

ALGONQUIN—59 W. 44th St., 840-6800. **Oak Room:** Singer Julie Wilson accompanied by pianist Billy Roy in *'S Marvelous, 'S Julie, A Gershwin Celebration,* Tues.-Sat. at 9:15 and 11:15. **Rose Room:** Singer-pianist Buck Buchholz plays every Sun. from 5:30-11. **AE, CB, DC, MC, V.**

CARLYLE—Madison Ave. & 76th St., 744-1600. **Cafe:** Intimate supper club/bar. Thru 12/31, Bobby Short, the legendary saloon singer accompanied by Beverly Peer and Robbie Scott, Tues.-Sat. at 10 and midnight. **Bemelmans Bar:** Barbara Carroll plays Tues.-Sat. at 10 p.m. **AE, CB, DC, MC, V.**

GRAND HYATT—Park Ave., at 42nd St., 883-1234. **The Crystal Fountain:** Contemporary restaurant with trio Mon.-Sat. **Trumpet's:** Elegant nouvelle-cuisine restaurant with singer-pianist Shelly Peiken Mon.-Sat. from 5-8, followed by Paul Roth, Tues.-Sat. 8-1 a.m., and pianist Earl Rose plays Mon. 8-1 a.m. **AE, CB, DC, MC, V.**

HILTON—53rd St. & Sixth Ave., 586-7000. **Mirage:** Roland Granier de Lafayette plays piano Mon.-Fri., 5-midnight, replaced Sat. & Sun. by James Jordan. **Hurlingham's:** Pianist Steve Montgomery Wed.-Sun. 6-11, with James Jordan alternating Mon. & Tues. **The Promenade:** Piano bar with pianist/singer April Chestner every Tues.,Thurs.-Sun. from 7-midnight, Mon. & Wed., pianist Betsy Hirsch takes over. Every Mon.-Fri., from 3-7, pianist Spencer Glanz, and Sat.-Sun., Steve Montgomery alternates with Jim Jordan and Roland Granier de Lafayette. **Pursuits:** Nightclub with video entertainment and dancing, Mon.-Thurs from 4-2 a.m., Fri. to 4 a.m., Sat. 9-4 a.m. **AE, CB, DC, MC, V.**

PLAZA—Fifth Ave., at 59th St., 759-3000. **Edwardian Room:** Pianist Ruth Andrews plays Mon.-Fri. 6-11. Sat.-Sun.pianist Nancy Winston, 6-11. Supper dancing to the Bucky Pizzarelli Trio every Fri. & Sat. from 10:30-1:30 a.m. **AE, CB, DC, MC, V.**

WALDORF-ASTORIA—Park Ave. & 50th St., 355-3000. **Peacock Alley:** Pianist Rene Martel Tues.-Sat. 6-10 p.m. Lynn Richards entertains from 10-2 a.m. Norm Kubrin plays Sun.-Mon., 8-1 a.m. **Cocktail Terrace:** Laura Taylor Trio play Tues.-Sat. 9-2 a.m. Judith Keithly accompanied by Danny Hurd and Frank Vento Sun. & Mon. 9-2 a.m., Tues.-Thurs. 5:30-8:30. Singer-pianist Julie Heberlein, Fri.-Mon. 5:30-8:30. **AE, CB, DC, MC, V.**

BACKGROUND MUSIC

CHINESE TEA ROOM—165 W. 56th St., 757-9522. Oriental restaurant with jazz-pianist Ellis Larkins playing Mon.-Sat. 9-midnight. **AE, DC, MC, V.**

DIVINO—1542 Second Ave., bet. 80th-81st Sts., 517-9269. Every Tues., Wed. & Sat. from 9-1 a.m., Melvin Jefferson plays the music of Cole Porter and Rodgers & Hart. Thurs. & Fri., Nancy Marano plays famous Broadway show tunes, past and present. **AE, DC, MC, V.**

PIANO ROOMS

DON'T TELL MAMA—343 W. 46th St., 757-0788. 10/16, Lisa Maxwell; Keith Fredericks; Kathy & Mo. 10/17, Darnell; Leigh Clarke Granville. 10/18,19, Leigh Clarke Granville; Betty Rhodes. 10/20, Gay Comedy; Steve & Melinda Show. 10/21, Allison McKay; John Herrera. **No credit cards.**

DUPLEX—55 Grove St., 255-5438. Cabaret/piano bar. 10/18,25, For Play - improv. group. 10/19,26, Mr. Ruby Rims. 10/22,29, Miss Gulch Returns with Fred Barton; Carmel Ferrer. **No credit cards.**

HANRATTY'S—1754 Second Ave., 289-3200. Thru 10/19, Johnny Varro. 10/20, Keith Macdonald. 10/21, Dick Hyman. 10/22-26, Jaki Byard. Sun.-Thurs. at 8:30 & 10:30, Fri.-Sat. at 9 & 11. **AE.**

JAKE'S—801 Second Ave., at 43rd St., 687-5320. Thru 10/26, singer-pianist Chris Barrett, Wed.-Sat. from 10-1 a.m. **AE, CB, DC, MC, V.**

JOES PIER 52—163 W. 52nd St., 245-6652. Jazz singer-pianist Teddy Robinson, Mon.-Sat. 8-1 a.m. **AE, CB, DC, MC, V.**

LES TUILERIES—40 Central Park South, 832-3835. Art Deco restaurant/piano bar with singer-pianist Ann Hampton Callaway performing every Wed.-Sat. from 9:30-1:30 a.m. Singer-pianist Frank Underwood, Sun.-Tues. from 8:30-12:30. **AE, CB, DC, MC, V.**

THE MAESTRO—58 W. 65th St., 787-5990. Split-level continental restaurant with singer-pianist Larry Woodard playing everything from jazz to classical music, and Porter to Puccini, Tues.-Sat. from 8:30 p.m. **AE, MC, V.**

MRS. J'S SACRED COW—228 W. 72nd St., 873-4067. Restaurant/piano bar with Tom Booth playing Tues.-Sat. from 8 p.m. **AE, CB, DC, MC, V.**

RUPPERT'S—Third Ave. at 93rd St., 831-1900. Piano bar/restaurant. Tues., Rebecca Koborie. Wed. & Fri., Bobbi Miller. Thurs., Bucky Bucholtz. Sat. George Cotton. Music from 8. **AE, DC, MC, V.**

TED HOOK—256 W. 52nd St., 247-4949. Ted Hook's latest restaurant/piano-bar with Ronny Whyte at the piano every Tues.-Sat. from 10 p.m. Mon., Ronnelle Bright takes over. **AE, MC, V.**

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RADIO HIGHLIGHTS

Wed., Oct. 16

3:00/WNCN—Rossini: *La Scala di Seta:* Ov; **Sibelius:** Cto for Violin in d, Op. 47.

WNYC—Favorite recordings by Elisabeth Schumann.

4:04/WQXR-AM/FM—Gershwin: Rhapsody in Blue; **Cimarosa:** Qt #2 in G.

5:00/WNCN—Schubert: Magic Harp: Ov; **C. Graun:** Trio Sonata for Oboe, Flute & Continuo in F.

6:00/WNCN—Graupner: Cto for 2 Transverse Flutes, 2 Oboes, 2 Violins, Viola & Cembalo; **Liszt:** Concert Etudes (1849): #1 in A-Flat, "Il lamento."

7:03/WQXR-AM/FM—Handel: The Faithful Shepherd: Ballet Music; **Ravel:** Habanera; **Debussy:** The Girl With the Flaxen Hair.

8:00/WNCN—Bach: Brandenburg Cto #4 in G; **R. Strauss:** Song, "Weihnachtsgefuhl."

WNYC—Bartok: Cto for Orch, "Giuoco delle coppie"; **Galasso:** Scenes.

8:05/WQXR-AM/FM—Dukas: La Peri; **Bruch:** Violin Cto #1 in g.

9:00/WNCN—Dampierre: Fanfares; **Franck:** Sym in d.

9:06/WQXR-AM/FM—Beethoven: Sonata in c, Op. 30, #2; **Ysaye:** Sonata #3: Ballad; **Schubert:** Selections from Moments Musicaux, Op. 94.

Thurs., Oct. 17

3:00/WNCN—Haydn: Sym #94 in G, "Surprise"; **Poulenc:** Toreador; **Beethoven:** Cto Movement for Violin in C.

WNYC—Favorite recordings by Jascha Heifetz.

4:04/WQXR-AM/FM—Tchaikovsky: Capriccio Italien; **Vivaldi:** Sonata in c for Oboe & Basso Continuo.

5:00/WNCN—Bach: Praeludium, Fugue & Allegro for Lute in E-Flat; **Liszt:** Concert Paraphrase on Verdi's *Aida*: Danza sacra Duetto Finale.

6:00/WNCN—Durey: Sonatine for Flute & Piano; **Locatelli:** Cto Grosso, Op. 4, #11.

7:03/WQXR-AM/FM—Mozart: Horn Cto #1 in D; **Weber:** Six Waltzes; **Bach:** Fugue in a.

8:00/WNYC—Shostakovich: String Qt #7 in f-sharp; **Harrison:** Three Pieces for Gamelan.

8:06/WQXR-AM/FM—Gretry: L'Epreuve Villageoise: Ov; **Glazunov:** The Seasons.

9:00/WNCN—AT&T Presents Carnegie Hall Tonight. John Rubinstein, host. The Rotterdam Philharmonic Orchestra, conducted by James Conlon. **Janacek:** Prelude to Jealousy; **Dvorak:** Sym #7 in d, Op. 70.

Fri., Oct. 18

3:00/WNCN—Haydn: Acis and Galacia: Ov; **Grieg:** Peer Gynt Suite #2, Op. 55.

WNYC—Copland: El Salon Mexico.

4:04/WQXR-AM/FM—Bonporti: Cto #4 in B-Flat; **Auber:** Fra Diavolo: Ov; **Haydn:** Six German Dances.

5:00/WNCN—Saint-Saens: Cto for Violin #1 in a, Op. 20; **Vivaldi:** Cto for Flute, Oboe, Violin & Bassoon in g.

6:00/WNCN—Vivaldi: Cto for Two Trumpets in C, Op. 46, #1; **Bach:** Cto in F, "Italian."

7:03/WQXR-AM/FM—Bach: Suite #3 in D; **Dittersdorf:** Divertimento in D for Violin, Viola & Cello.

8:00/WNCN—Dittersdorf: Serenade in F; **Puccini:** *Turandot:* Highlights.

WNYC—Chabrier: The Reluctant King; **Bernstein:** *West Side Story,* excerpts.

8:05/WQXR-AM/FM—Mozart: Piano Cto #19 in F; **Ravel:** Daphnis and Chloe: Suite #2.

9:00/WNCN—Brahms: Rhapsody in g, Op. 79, #2; **Benda:** Sonata for Flute & Harpsichord in G, Op. 111, #1.

Sat., Oct. 19

10:00 a.m./WNCN—Saint-Saens: *Samson and Delilah:* Bacchanale; **Dvorak:** Scherzo Capriccioso, Op. 66.

10:04 a.m./WQXR-AM/FM—Stanley: Cto #3 in G for Organ & Strings; **Haydn:** Sym #95 in c; **Debussy:** Petite Suite: En Bateau.

11:00 a.m./WNCN—Haydn: Sym #40 in F; **Handel:** Cto for Oboe #3 in g.

12:00/WNYC—Cage: Music for Toy Piano; **Sondheim:** *Sunday in the Park With George,* excerpts.

2:00/WNCN—National Symphony Orchestra. Mstislav Rostropovich, conductor. With pianist Alicia de Larrocha. **Glinka:** Jota Aragonesa; **Mozart:** Cto for Piano #26; **Brahms:** Sym #1 in c, Op. 68.

2:05/WQXR-AM/FM—Saturday Afternoon at the Opera. **Puccini:** *Madame Butterfly* (Kincses, Dvoraky, Hungarian State Opera Orchestra/Patane).

4:00/WNCN—Handel: Cto Grosso in b, Op. 6; **Fasch:** Sonata for 2 Oboes da Caccia & Continuo in B-Flat.

5:05/WQXR-AM/FM—Dvorak: Mazurek in e; **Handel:** *Julius Caesar:* Piangero.

6:00/WNCN—Albinoni: Cto in F, Op. 10, #10; **Schumann:** Manfred, Op. 115: Ov.

6:04/WQXR-AM/FM—Mozart: Flute Cto #1 in G; **Holst:** The Planets: Jupiter.

7:00/WNCN—Liszt: Hungarian Rhapsody #2 in c-sharp; **Haydn:** Sym #32 in C.

8:00/WNCN—Artist's Image. Dietrich Fischer-Dieskau, baritone. **Rameau:** Thetis; **Mahler:** Lieder und Gesange aus der Gesange aus der Jugendzeit.

9:00/WKCR—Opera Topics. Lorenzo Alvary, host. Henry Pleasants, music critic for the *International Herald Tribune*, guest.

WNCN—Saturday Night Opera. **Gounod:** *Faust* (Sutherland, Corelli, Ghiaurov, Ambrosian Singers, London Sym Orch/Bonynge).

9:04/WQXR-AM/FM—The Cleveland Orchestra. Jahja Ling, conductor. With pianist Rudolf Firkusny. **Weber:** Oberon: Ov; **Mendelssohn:** Piano Cto #1 in g, Op. 25.

9:30/WKCR—Covent Garden in the Twenties and Thirties. Stefan Zucker,host. Frieda Leider, Kirsten Thorborg, Lauritz Melchior, Herbert Janssen, Ludwig Weber, Sir Thomas Beecham in excerpts from **Wagner**'s *Gotterdammerung.*

Sun., Oct. 20

9:04 a.m./WQXR-AM/FM—Respighi: Old Dances & Airs, Suite #3; **Bach:** Cto #2 in C for Three Claviers & Orch.

10:00 a.m./WNCN—Classic Guitar. **Ravel:** Pavane pour une infante defunte; **Castelnuovo-Tedesco:** Cto for Guitar in D, Op. 99.

11:00 a.m./WNCN—Bach: Brandenburg Cto #2 in F; **Poulenc:** Sonata for Two Pianos.

12:00/WNYC—Brooklyn Academy of Music Chamber Music. **Mozart:** Andante in C for Flute & Piano; **Adam:** Bravura Variations; **Kirchner:** Flutings; The Twilight Stood.

1:00/WNCN—Chicago Symphony Orchestra. Georg Solti, conductor. With soprano Felicity Lott, mezzo-soprano Diana Montague, tenor Siegfried Jerusalem, bass-baritone Simon Estes. **Beethoven:** Missa Solemnis in D, Op. 123.

2:05/WQXR-AM/FM—Italy in Music With George Jellinek. Bergamo and its Musicians.

3:00/WNCN—Schubert: Klavierstucke #2 in E-Flat, Op. posth.; **Handel:** Cto Grosso in C, "Alexander's Feast."

3:04/WQXR-AM/FM—New York Philharmonic. Jiri Belohlavek. With pianist Jeffrey Kahane. **Bartok:** Divertimento for String Orch; **Beethoven:** Cto #1 for Piano & Orch in C, Op. 15; **Dvorak:** Sym #7 in d, Op. 70.

5:00/WNCN—Debussy: Prelude a l'apres-midi d'un faune; **Liszt:** Concert Etudes (1849): #1 in A-Flat, "Il lamento."

6:30/WNYC—Webber: Requiem-Hosanna.

7:00/WNCN—Schubert: Minuet & Finale in F; **Tartini:** Sonata a Quattro in G.

8:05/WQXR-AM/FM—J. Strauss: *Die Fledermaus* (Rothenberger, Fassbaender, Gedda, Fischer-Dieskau, Vienna Sym Orch/Boskovsky).

Mon., Oct. 21

3:00/WNCN—Mozart: Serenade #13 in G, "Eine Kleine Nachtmusik"; **Puccini:** Tosca: E lucevan le stelle.

WNYC—Sibelius: Sym #6.

4:04/WQXR-AM/FM—Faure: Dolly Suite; **Haydn:** Divertimento in D for Flute & Strings.

5:00/WNCN—Schumann: Fantasiestucke, Op. 111; **Myslivecek:** Octet in B-Flat #3.

6:00/WNCN—Sibelius: Karelia Suite, Op. 11: Ballade; **Haydn:** Sym #1 in D.

7:03/WQXR-AM/FM—Vivaldi: L'Estro Armonico, Op. 3: Violin Cto #12 in E; **Dvorak:** Five Bagatelles, Op.,47 for Two Violins, Cello & Harmonium.

8:00/WNCN—Haydn: Qt in D, Op. 33, #6; **Various:** English Renaissance Madrigals.

WNYC—Poulenc: Cto for Organ, Timpani & Strings; **Messiaen:** Visions de l'Amen.

8:05/WQXR-AM/FM—Weber: Clarinet Cto #1 in f; **Gliere:** The Red Poppy: Excerpts.

9:00/WNCN—Great Concerts From the Y. Recorded at the 92nd Street Y. Jorge Bolet, pianist. **Schumann:** Carnaval, Op. 9; **Liszt:** Selections from Annees de pelerinage, #2, "Italie."

9:06/WQXR-AM/FM—The Boston Symphony Orchestra. Kurt Masur, conductor. With violinist Yuzuko Horigome. **Mozart:** Divertimento #11 in D; Violin Cto #4 in D; Sym #36, "Linz."

Tues., Oct. 22

3:00/WNCN—C. P. E. Bach: Trio Sonata in a; **Ravel:** Rapsodie espagnol.

WNYC—Melnyk: Music in the Continuous Mode.

4:04/WQXR-AM/FM—Prokofiev: Classical Sym; **Purcell:** The Gordian Knot Untied: Suite.

5:00/WNCN—Handel: Cto Grosso in B-Flat, Op. 3, #2; **Schumann:** Ov to Goethe's *Hermann und Dorothea,* Op. 136.

6:00/WNCN—Loeillet: Trio Sonata in e; **Cherubini:** Anacreon: Ov.

7:03/WQXR-AM/FM—Chopin: Introduction & Polonaise Brillante; **C. P. E. Bach:** Harpsichord Cto #2 in D.

8:00/WNCN—The Sylvan Wind Quintet broadcast live from the WNCN Live Performance Studio.

WNYC—Shostakovich: String Qt #3—Allegretto; **Shankar:** Raga Hameer.

8:05/WQXR-AM/FM—Berlioz: Beatrice and Benedict: Ov; **Falla:** The Three-Cornered Hat.

9:00/WNCN—Spohr: Qnt for Piano & Winds in c, Op. 52; **Mussorgsky:** Fair at Sorochinsk: Prelude, "A Warm Day in Little Russia."

9:06/WQXR-AM/FM—Philadelphia Orchestra. Rafael Fruhbeck de Burgos. With pianist Garrick Ohlsson. **Haydn:** Sym #100 in G, "Military"; **Bartok:** Piano Cto #2; **Ravel:** Daphnis et Chloe, Suites #1 & #2.

Unless otherwise indicated, all times are p.m. and all stations are FM

TELEVISION LISTINGS

Weekdays, October 16–18 and 21–22

② **WCBS**
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800-222-6700

istings are accurate at ress time but stations nake changes in rograms on a daily basis.

rograms seen daily nless otherwise noted. losed-caption rogramming is ndicated (cc).

:00
Daybreak
Today in New York
New Zoo Revue
World News This orning
Jimmy Swaggart
Civic Programming except Mon)
Mon/Tom and Jerry
Wed/**Movie:** The rand Baby (cc)
Wed/A Tale of Four ishes
Thu/**Movie:** The ecret of the Golden ragon
Fri/Faerie Tale heatre (cc)

:30
④ News
Fat Albert and the osby Kids
700 Club
Great Space Coaster
Fri/**Movie:** Oliver and he Artful Dodger
Mon/**Movie:** The rand Baby (cc)
Tue/**Movie:** Isaac ittlefeathers

:35
Thu/We Think the orld Is Round

6:45
㉛ AM Weather

7:00
② Morning News
④ Today
⑤ Inspector Gadget
⑦ Good Morning America
⑪ Voltron
㉛ Ohayo! New York
Ⓗ Thu/Life on Earth: The Rise of the Mammals
Ⓢ Wed/Bernice Bobs Her Hair
Fri/**Movie:** Eddie Macon's Run
Tue/**Movie:** High School U.S.A.

7:30
⑤ Woody Woodpecker & Bugs Bunny
⑨ Straight Talk
⑪ Heathcliff
Ⓗ Wed/Fraggle Rock (cc)
Ⓢ Thu/**Movie:** Railway Children
Mon/Caroline

8:00
⑪ The Jetsons
⑬ Electric Company
Ⓗ Wed/**Movie:** Baby Blue Marine
Thu/**Movie:** To Race the Wind
Fri/**Movie:** Country
Mon/**Movie:** The Right Stuff (cc)
Tue/**Movie:** The Jigsaw Man
Ⓢ Wed/The Honeymooners . . . The Lost Episodes (cc)
Mon/African Adventure

8:30
⑤ The Flintstones
⑨ Flying Nun
⑪ Superfriends
⑬ Mister Rogers' Neighborhood

9:00
② Catch Phrase
④ Donahue
⑤ Brady Bunch
⑦ Morning Show
⑨ Gidget
⑪ The Munsters
⑬ Sesame Street (cc)
㉛ AM Weather
Ⓢ Wed, Mon/**Movie:** A Cold Wind in August
Fri/**Movie:** Gun Glory
Tue/**Movie:** Big Parade of Comedy
Ⓦ Wed/**Movie:** Experience Preferred . . . but Not Essential
Thu, Mon/**Movie:** The Hotel New Hampshire
Fri/**Movie:** Mortuary
Tue/**Movie:** Children of the Corn

9:30
② Break the Bank
⑤ Leave It to Beaver
⑨ Romper Room
⑪ Private Benjamin
㉛ Tue/Body Electric
Ⓗ Wed/Harry Belafonte: Don't Stop the Carnival
Tue/Not *Necessarily* the News
Ⓢ Thu/**Movie:** The Devil to Pay

10:00
② $25,000 Pyramid
④ Your Number's Up
⑤ I Love Lucy
⑪ Sanford & Son
㉛ Tue/On Our Own
Ⓗ Thu/Not *Necessarily* the News
Fri/**Movie:** Give My Regards to Broad Street (cc)
Tue/**Movie:** Chariots of Fire

10:30
② Press Your Luck
④ Sale of the Century
⑤ Love Songs
⑦ Headline Chasers
⑨ Partridge Family
⑪ Best Talk in Town
Ⓗ Wed/**Movie:** Nickel Mountain
Thu/**Movie:** And Now for Something Completely Different
Ⓢ Wed/**Movie:** That Forsyte Woman
Fri/**Movie:** High School U.S.A.
Mon/**Movie:** Country

11:00
② Price Is Right
④ Wheel of Fortune
⑤ Divorce Court
⑦ Three's a Crowd
⑨ Bewitched
⑪ All About Us
Ⓢ Thu/**Movie:** The Year of Living Dangerously (cc)
Tue/**Movie:** Frankenstein (1984) (cc)
Ⓦ Wed/**Movie:** The Lonely Guy
Thu/**Movie:** Royal Wedding
Fri/**Movie:** Bolero (1981)
Mon/**Movie:** The Asphalt Jungle
Tue/**Movie:** The Terminator

11:30
④ Scrabble
⑤ 1st Edition
⑦ All-Star Blitz
⑨ I Dream of Jeannie
⑪ It's a Great Life
Ⓗ Mon/Video Jukebox

12 NOON
② Body Language
④ Super Password
⑤ Midday
⑦ Ryan's Hope
⑨ News
⑪ What's Hot! What's Not?
Ⓗ Wed/**Movie:** The Jigsaw Man
Thu/**Movie:** Breakin'
Fri/**Movie:** Wuthering Heights (1939)
Mon/**Movie:** The Karate Kid (cc)
Tue/**Movie:** Running Brave
Ⓢ Tue/Rock of the '80s

12:30
② Young and the Restless
④ Search for Tomorrow
⑦ Loving
⑪ Inday News
Ⓢ Wed/A Tale of Four Wishes
Fri/Caroline
Mon/Robin Hood

12:45
Ⓦ Thu/**Movie:** The Blues Brothers

1:00
④ Days of Our Lives
⑤ Hour Magazine
⑦ All My Children
⑨ Joker's Wild
⑪ Love Boat
Ⓢ Thu/**Movie:** Frankenstein (1984) (cc)
Fri/**Movie:** Eddie Macon's Run
Tue/**Movie:** High School U.S.A.
Ⓦ Wed/**Movie:** Can She Bake a Cherry Pie?
Fri/**Movie:** The Dorm That Dripped Blood
Mon/**Movie:** Richard Pryor—Live in Concert
Tue/**Movie:** Tightrope

1:30
② As the World Turns
⑨ Tic Tac Dough
Ⓗ Wed/**Movie:** The Buddy System
Thu/**Movie:** The Life of Riley
Ⓢ Wed, Mon/**Movie:** The Old Curiosity Shop

2:00
④ Another World
⑦ One Life to Live
⑨ Let's Make a Deal
⑪ Tom and Jerry
Ⓗ Fri/Laurence Olivier and Jackie Gleason as Mr. Halpern and Mr. Johnson
Tue/**Movie:** Country

2:03
⑤ Popeye

2:30
② Capitol
⑤ Woody Woodpecker
⑨ Dating Game
⑪ Scooby Doo
Ⓗ Mon/**Movie:** The Year of Living Dangerously
Ⓢ Thu/Crown of Bogg

3:00
② Guiding Light
④ Santa Barbara (except Wed)
Wed/**Baseball:** National League Championship Series—Game 6: St. Louis Cardinals vs. Los Angeles Dodgers (if necessary)
⑤ Jayce & the Wheeled Warriors
⑦ General Hospital
⑨ Hawaii Five-O
⑪ Challenge of the Gobots
Ⓗ Thu/The Pee-wee Herman Show
Fri/**Movie:** Seems Like Old Times
Ⓢ Wed/Bernice Bobs Her Hair
Thu/**Movie:** The Secret of the Golden Dragon
Fri/Faerie Tale Theatre (cc)
Mon/Caroline
Tue/**Movie:** Railway Children
Ⓦ Wed/**Movie:** Experience Preferred . . . but Not Essential
Thu, Mon/**Movie: The Hotel New** Hampshire
Fri/**Movie:** Mortuary
Tue/**Movie:** Children of the Corn

3:30
⑤ She-Ra
⑪ Mask
⑬ Wed/Woodwright's Shop
Thu/Crockett's Victory Garden
Fri/Square Foot Gardening
Mon/All New This Old House
Tue/Saving Energy
Ⓗ Wed/Emma and Grandpa: Fall
Ⓢ Mon/**Movie:** The Secret of the Golden Dragon

4:00
② America (except Tue)
Tue/Schoolbreak Special
④ Love Connection (except Wed)
⑤ He-Man and the Masters of the Universe
⑦ Jeopardy (except Wed)
Wed/War in the Family
⑨ Wed–Fri/Dallas
Mon–Tue/Vega$
⑪ The Transformers
⑬ Sesame Street (cc)
Ⓗ Wed/Fraggle Rock
Thu/Life on Earth: The Rise of the Mammals
Tue/We Think the World Is Round
Ⓢ Wed/**Movie:** Big Parade of Comedy
Fri/African Adventure

4:30
④ People's Court (except Wed)
⑤ Thundercats (except Wed)
Wed/**Special:** Rose Petal Place
⑦ Sale of the Century
⑪ G.I. Joe
Ⓗ Wed, Mon/**Movie:** The Grand Baby (cc)
Tue/**Movie:** Isaac Littlefeathers

5:00
② ⑦ News
④ News (except Wed)
⑤ Brady Bunch
⑨ Police Woman
⑪ Little House on the Prairie
⑬ Mister Rogers' Neighborhood
㉛ Wed/Innovations
Thu/Cityscope
Fri/All About TV
Mon/America's Black Forum
Tue/Tony Brown's Journal
Ⓗ Thu/**Movie:** Last Plane Out
Fri/Inside the NFL
Ⓢ Thu/**Movie:** Up in Arms
Fri/**Movie:** High School U.S.A.
Tue/**Movie:** Eddie Macon's Run
Ⓦ Wed/**Movie:** Arabian Adventure
Thu/**Movie:** Unfaithfully Yours (1984)
Fri/**Movie:** Fire and Ice
Mon/**Movie:** I Want You
Tue/**Movie:** The Golden Seal

5:30
⑤ What's Happening
⑬ 3-2-1 Contact
㉛ City Comment
Ⓢ Mon/**Movie:** The Devil to Pay

5:45
㉛ City Comment

Weeknights, October 16–18 and 21–22

WED., OCT. 16

6:00
2 4 7 News
5 Diff'rent Strokes
9 Hart to Hart
11 Gimme a Break
13 New Jersey Nightly News
21 Half a Handy Hour II
H **Movie:** The Big Red One
S The Honeymooners . . . The Lost Episodes (cc)

6:30
5 Too Close for Comfort
11 Benson
13 Nightly Business Report
21 Saving Energy

7:00
2 4 7 News
5 Three's Company
9 $100,000 Pyramid
11 The Jeffersons
13 Monty Python
21 Nightly Business Report
S Richard Lewis "I'm in Pain" Concert
W **Movie:** Best Defense

7:30
2 Wheel of Fortune
4 New Newlywed Game
5 M*A*S*H
7 Entertainment Tonight
9 Benny Hill
11 News
13 MacNeil/Lehrer NewsHour
21 Long Island Report

8:00
2 Stir Crazy
4 Major League Baseball: An Inside Look
5 **Movie:** Borderline (1980). Charles Bronson, Bruno Kirby, Ed Harris.
7 The Insiders (cc)
9 News
11 **Movie:** A Guide for the Married Man (1978). Cybill Shepherd, Charles Frank, Barbara Feldon.
21 Murder Most English: The Nine Taylors
31 War: A Commentary by Gwynne Dyer
H Harry Belafonte: Don't Stop the Carnival
N **Movie:** The Aviator's Wife
S **Movie:** The Man Who Wasn't There

8:15
4 **Baseball:** American League Championship Series—Game 7: Kansas City Royals vs. Toronto Blue Jays (if necessary)

8:30
9 Family Feud
13 The Tripods

9:00
2 Charlie & Company
7 Dynasty (cc)
9 **Movie:** A Rumor of War (1980). Brad Davis, Keith Carradine, Michael O'Keefe. Vietnam War disillusionment, from Philip Caputo's personal account. (Part 2 of 2.)
13 Aaron Copland: A Self-Portrait. Performances, footage, and interviews, all in celebration of his 85th birthday.
21 Fall and Rise of Reginald Perrin
31 Six O'Clock and All's Well
H **Movie:** Scarface (1983) (cc)
W **Movie:** The Lonely Guy

9:30
2 George Burns Comedy Week
21 The Bounder

10:00
2 The Equalizer
5 11 News
7 Hotel (cc)
13 The Skin Horse
21 Bless Me Father
31 Right to Know
N **Movie:** The Conformist
S **Movie:** Stuck on You

10:30
21 Only When I Laugh
31 Doctor Who

11:00
2 4 7 News
5 Taxi
9 Bizarre
11 Carson's Comedy Classics
13 Masterpiece Theatre—*The Good Soldier* (cc)
21 Doctor Who
W **Movie:** Sweet Alice

11:30
2 T. J. Hooker
4 Tonight Show
5 Dynasty
7 Nightline
9 Hawaii Five-O
11 The Honeymooners
21 Long Island Report
S **Movie:** Missing in Action

12 MIDNIGHT
7 Eye on Hollywood
11 Comedy Break
H **Movie:** The Jigsaw Man
N **Movie:** In the White City

12:30
4 David Letterman
5 Comedy Tonight
7 Sally Jesse Raphaël
9 Best of Saturday Night Live
11 Star Trek
W **Movie:** Can She Bake a Cherry Pie?

12:40
2 **Movie:** Cleopatra Jones (1973). Tamara Dobson, Shelley Winters.

1:00
5 Get Smart
7 **Movie:** Farewell to Manzanar (1976). Yuki Shimoda, Nobu McCarthy. One family's story of internment in detention camp for Japanese-Americans, during W. W. II.
9 Joe Franklin

1:15
S **Movie:** Reuben, Reuben

1:30
4 11 News
5 I Love Lucy

1:35
H **Movie:** 10

2:00
2 News
4 Price Is Right
5 **Movie:** For Me and My Gal (1942). Judy Garland, Gene Kelly. Vaudeville team aims for the stars.
9 **Movie:** Waterloo Bridge (1940). Robert Taylor, Vivien Leigh.
W **Movie:** Experience Preferred . . . but Not Essential

2:30
4 Ben Casey

3:00
S Richard Lewis "I'm in Pain" Concert

3:30
4 Ben Casey
W **Movie:** The Last Winter

3:40
H **Movie:** Going Berserk

4:00
9 Joe Franklin

4:13
5 Get Smart

4:30
4 Here's Lucy
S **Movie:** The Old Curiosity Shop

5:00
4 Here's Lucy
9 News

5:10
H **Movie:** Terror in the Aisles

5:30
4 Here's Lucy
7 Morning Stretch

THU., OCT. 17

6:00
2 4 7 News
5 Diff'rent Strokes
9 Hart to Hart
11 Gimme a Break
13 New Jersey Nightly News
21 Wildlife Woodcarvers

6:30
5 Too Close for Comfort
11 Benson
13 Nightly Business Report
21 Roughing It

7:00
2 4 7 News
5 Three's Company
9 $100,000 Pyramid
11 The Jeffersons
13 Food for Thought
21 Nightly Business Report
H Inside the NFL
S **Movie:** The Year of Living Dangerously (cc)
W **Movie:** Zelig

7:30
2 Wheel of Fortune
4 New Newlywed Game
5 M*A*S*H
7 Entertainment Tonight
9 Benny Hill
11 News
13 MacNeil/Lehrer NewsHour
21 Long Island Report

8:00
2 Magnum, P.I.
4 Cosby Show
5 P.M. Magazine
7 Fall Guy (cc)
9 News
11 **Movie:** The Return of Maxwell Smart (1980). Don Adams, Rhonda Fleming, Bill Dana. Where's 99?
21 Uncommon Places: The Architecture of Frank Lloyd Wright
31 The Skin Horse
H **Movie:** Finders Keepers (cc)
N **Movie:** Last Night at the Alamo

8:30
4 **Baseball:** National League Championship Series—Game 7: St. Louis Cardinals vs. Los Angeles Dodgers (if necessary)
5 All in the Family
9 Family Feud
13 Currents—Too Little, Too Late: Sex Education

9:00
2 Simon & Simon
5 Merv Griffin
7 Lady Blue (cc)
9 **Special:** The 1985 Soap Opera Awards
13 A Walk Through the 20th Century With Bill Moyers—World War II: The Propaganda Battle
21 Here's to Your Health
31 I Had a Dream: The Terry Fox Story
S The Honeymooners . . . The Lost Episodes (cc)
W **Movie:** Royal Wedding

9:30
21 This Old House (cc)

10:00
2 Knots Landing
5 11 News
7 20/20 (cc)
13 Memories of War—G.I. Brides
21 Austin City Limits
31 On Our Own
H The Search for Mengele
N **Movie:** Boat People
S **Movie:** Bustin' Loose

10:30
31 Doctor Who

11:00
2 4 7 News
5 Taxi
9 Bizarre
11 Carson's Comedy Classics
13 Channel Crossings—Single Father
21 Doctor Who
H Not *Necessarily* the News
W **Movie:** The Pink Ladies

11:30
2 Night Heat
4 Tonight Show
5 Dynasty
7 Nightline
9 Racing
11 The Honeymooners
21 Long Island Report
H **Movie:** Ninja III: The Domination

11:35
S **Movie:** The Jerk

12 MIDNIGHT
7 Eye on Hollywood
9 Hawaii Five-O
11 Comedy Break
N **Movie:** Mephisto

12:30
4 David Letterman
5 Comedy Tonight
7 Sally Jesse Raphaël
11 Star Trek
W **Movie:** The Blues Brothers

12:40
2 **Movie:** Night of the Claw (1982). Robert Lansing, Nita Talbot.

1:00
5 Get Smart
7 **Movie:** A Guide for the Married Man (1967). Walter Matthau, Robert Morse, Inger Stevens. A–Z, with slew of guest stars spelling it out.
9 Joe Franklin

1:10
H **Movie:** Breakin'
S **Movie:** Frankenstein (1984) (cc)

1:30
4 11 News
5 I Love Lucy

2:00
2 News
4 Price Is Right
5 **Movie:** The Secret of Santa Vittoria (1969). Anthony Quinn, Anna Magnani, Virna Lisi.
9 **Movie:** Some Kind of Miracle (1979). David Dukes.

2:15
S **Movie:** The Devil to Pay

2:30
4 Ben Casey

2:40
H Inside the NFL

2:45
W **Movie:** The Hotel New Hampshire

3:30
4 Ben Casey

3:40
H **Movie:** Girls of the White Orchid

3:45
S **Movie:** Railway Children

4:00
9 Joe Franklin

4:30
4 Here's Lucy

4:34
5 Get Smart

5:00
4 Here's Lucy
9 News

5:20
H The Search for Mengele

5:30
4 Here's Lucy
7 Morning Stretch

FRI., OCT. 18

6:00
2 4 7 News
5 Diff'rent Strokes
9 Hart to Hart
11 Gimme a Break
13 New Jersey Nightly News
21 Motorweek
H Fraggle Rock (cc)

6:30
5 Too Close for Comfort
11 Benson
13 Nightly Business Report
21 Magic of Oil Painting
H **Movie:** All of Me (cc)

7:00
2 4 7 News
5 Three's Company
9 $100,000 Pyramid
11 The Jeffersons
13 Capitol Journal
21 Nightly Business Report
S **Movie:** Friday the 13th—The Final Chapter
W **Movie:** Sheena

7:30
2 Wheel of Fortune
4 New Newlywed Game
5 M*A*S*H
7 Entertainment Tonight
9 Benny Hill
11 News
13 MacNeil/Lehrer NewsHour
21 Long Island Report

8:00
2 Twilight Zone
4 Knight Rider
5 P.M. Magazine
7 Webster (cc)
9 News
11 **Movie:** The Long, Long Trailer (1954). Lucille Ball, Desi Arnaz.
21 Washington Week in Review
31 Masterpiece Theatre—*The Good Soldier*
H **Movie:** The Karate Kid (cc)
N **Movie:** Bizet's Carmen

8:30
5 All in the Family
7 Mr. Belvedere (cc)
9 Family Feud
13 Wall Street Week
31 The Moviemakers—The Character Actor: I Know the Face, but . . .
S **Movie:** Terror in the Aisles

9:00
2 Dallas
4 Misfits of Science
5 **Special:** The Hoboken Sound
7 Diff'rent Strokes (cc)
9 **Movie:** Figures in a Landscape (1971). Rober Shaw, Malcolm McDowell.
13 Great Performances—Dance in America: Three by Three. Alvin Ailey Dance Theater performs three works.
21 **Movie:** The Perils of Pauline (1947). Betty Hutton, John Lund.
W **Movie:** Bolero (1981

9:30
7 Benson (cc)

10:00
4 Miami Vice
5 11 News
7 Spenser: For Hire (cc)
13 Arthur Miller: On Home Ground. *Playwright visits scenes* from his youth; scenes from his plays are also featured.

31 State of the Arts
S **Movie:** Police Academy

10:15
H **Movie:** The Year of Living Dangerously

10:30
31 Doctor Who

10:45
N **Movie:** Nijinsky

11:00
2 4 7 News
5 Taxi
9 Bizarre
11 Carson's Comedy Classics
21 Doctor Who
W **Movie:** Glitter

11:30
2 **Movie:** The Phantom of the Opera (1983). Maximillian Schell, Jane Seymour, Michael York.
4 Tonight Show
5 Dynasty
7 Nightline
9 TV 2000
11 The Honeymooners
13 Sneak Previews
21 Long Island Report

11:45
S **Movie:** Q

12 MIDNIGHT
7 Eye on Hollywood
11 Comedy Break

12:15
H 1st & Ten

12:30
4 Friday Night Videos
5 Comedy Tonight
7 New York Hot Tracks
9 Best of Saturday Night Live
11 Star Trek
13 **Movie:** Midnight (1939). Claudette Colbert, Don Ameche, John Barrymore.
W **Movie:** Working It Out

12:45
H **Movie:** Get Crazy!
N **Movie:** The Brother From Another Planet

1:00
5 Star Search '85
9 Joe Franklin

1:15
2 Record Guide

1:20
S **Movie:** Big Bad Mama

1:30
11 News

1:45
2 **Movie:** The Gun and the Nun (1971). Peter Duel, Ben Murphy.

2:00
4 News
5 **Movie:** Don't Look Now (1974). Julie Christie, Donald Sutherland. Sexy couple haunted by the death of their young daughter. Damp and spooky, from Nicolas Roeg.
7 **Movie:** Topper Returns (1941). Roland Young, Joan Blondell.
9 **Movie:** During One Night (1961). Don Borisenko.
11 Solid Gold
W **Movie:** The Dorm That Dripped Blood

2:20
H **Movie:** All of Me (cc)

2:30
4 Price Is Right

3:00
4 Music City USA
11 Space: 1999
S Caroline

3:30
4 Hit City
W **Movie:** Mortuary

3:40
S African Adventure

3:46
2 Newsmakers

4:00
4 Ben Casey
9 **Movie:** Gypsy Wildcat (1944). Maria Montez, Leo Carillo.
11 Emergency!
H **Movie:** Sheena (cc)

4:05
7 Sally Jesse Raphaël

4:16
2 **Movie:** Help on My Terms (1974). David Hartman.

4:19
5 Get Smart

5:00
4 Ben Casey
9 News
11 U.S. Farm Report
S **Movie:** Robin Hood and the Sorcerer

5:30
11 News

MON., OCT. 21

6:00
2 4 7 News
5 Diff'rent Strokes
9 Hart to Hart
11 Gimme a Break
13 New Jersey Nightly News
21 Woodwright's Shop
H **Movie:** Headin' for Broadway

6:30
5 Too Close for Comfort
11 Benson
13 Nightly Business Report
21 This Old House (cc)

7:00
2 4 7 News
5 Three's Company
9 $100,000 Pyramid
11 The Jeffersons
13 The Moviemakers—The Character Actor: I Know the Face, but . . .
21 Nightly Business Report
S Robin Hood
W **Movie:** The Asphalt Jungle

7:30
2 Wheel of Fortune
4 New Newlywed Game
5 M*A*S*H
7 Entertainment Tonight
9 Benny Hill
11 News
13 MacNeil/Lehrer NewsHour
21 Long Island Report
H Fraggle Rock (cc)

8:00
2 Scarecrow and Mrs. King
4 American Almanac
5 **Movie:** For Pete's Sake (1974). Barbra Streisand, Michael Sarrazin. It's that kooky Streisand character again, for cryin' out loud.
7 Hardcastle and McCormick (cc)
9 News
11 **Movie:** A Force of One (1979). Chuck Norris, Jennifer O'Neill.
21 Zoo 2000
31 Quest for the Killers
H **Movie:** All of Me (cc)
N **Movie:** *Heartbreakers*
S **Movie:** Firestarter (cc)

8:30
9 Family Feud
13 Adam Smith's Money World
21 Profiles of Nature

9:00
2 Kate & Allie
4 **Movie:** Love on the Run. Stephanie Zimbalist, Alec Baldwin. Attorney is so enamored with her client that she helps him to escape. (cc)
5 Merv Griffin
7 **Pro Football:** Green Bay Packers vs. Chicago Bears (cc)
9 **Movie:** The Amazing Howard Hughes (1977). Tommy Lee Jones, Ed Flanders. (Part 1 of 2.)
13 War: A Commentary by Gwynne Dyer (cc)
21 Nature (cc)
31 Playing Shakespeare
W **Movie:** Silkwood

9:30
2 Newhart
H **Movie:** Terror in the Aisles

10:00
2 Cagney & Lacey
5 11 News
13 Quest—Sun Kosi: River of Gold. Canoeing in the white waters of Nepal.
21 Vietnam: A Television History—America Takes Charge (cc)
31 Mini Playhouse
N **Movie:** Last Night at the Alamo
S **Movie:** Country

10:30
31 Doctor Who

11:00
2 4 News
5 Taxi
9 Bizarre
11 Carson's Comedy Classics
13 Mystery!: Rumpole of the Bailey (cc)
21 Doctor Who
H **Movie:** The Karate Kid (cc)

11:15
W **Movie:** Her Wicked Ways

11:30
2 Remington Steele
4 Tonight Show
5 Dynasty
9 Hawaii Five-O
11 The Honeymooners
21 Long Island Report

12 MIDNIGHT
7 News
11 Comedy Break
13 The Bounder
N **Movie:** Boat People
S **Movie:** Bustin' Loose

12:30
4 David Letterman
5 Comedy Tonight
7 Nightline
9 Best of Saturday Night Live
11 Star Trek

12:40
2 **Movie:** To Find My Son (1980). Richard Thomas, Justin Dana.

12:45
W **Movie:** Richard Pryor—Live in Concert

1:00
5 Get Smart
7 Sally Jesse Raphaël
9 Joe Franklin

1:10
H **Movie:** 10

1:30
4 11 News
5 I Love Lucy
7 **Movie:** Then Came Bronson (1969). Michael Parks, Bonnie Bedelia. Parks updates James Dean.

1:35
S **Movie:** Stuck on You

2:00
2 News
4 Price Is Right
5 **Movie:** The Pom-Pom Girls (1976). Robert Carradine, Jennifer Ashley.
9 **Movie:** The Man From Laramie (1955). James Stewart, Arthur Kennedy, Donald Crisp. Jimmy on the warpath.
11 **Movie:** Only Two Can Play (1962). Peter Sellers, Mai Zetterling, Richard Attenborough.

2:30
4 Ben Casey
W **Movie:** The Hotel New Hampshire

3:05
S **Movie:** The Old Curiosity Shop

3:15
H **Movie:** Cross Country

3:30
4 Ben Casey

3:54
5 Get Smart

4:00
9 Joe Franklin
11 Emergency!

4:30
4 Here's Lucy

4:50
H **Movie:** Terror in the Aisles

5:00
4 Here's Lucy
9 News
11 Space: 1999
S **Movie:** Railway Children

5:30
4 Here's Lucy
7 Morning Stretch

TUE., OCT. 22

6:00
2 4 7 News
5 Diff'rent Strokes
9 Hart to Hart
11 Gimme a Break
13 New Jersey Nightly News
21 Aloha China
H **Movie:** Shipwreck!

6:30
5 Too Close for Comfort
11 Benson
13 Nightly Business Report
21 Kathy's Kitchen

7:00
2 4 7 News
5 Three's Company
9 $100,000 Pyramid
11 The Jeffersons
13 Profiles of Nature
21 Nightly Business Report
S **Movie:** Missing in Action
W **Movie:** The Last Winter

7:30
2 Wheel of Fortune
4 New Newlywed Game
5 M*A*S*H
7 *Entertainment* Tonight
9 Benny Hill
11 News
13 MacNeil/Lehrer NewsHour
21 Long Island Report

8:00
2 Hometown
4 A-Team
5 P.M. Magazine
7 **Baseball:** World Series—Game 3 (teams TBA)
9 News
11 **Movie:** Yanks (1979). Richard Gere, Vanessa Redgrave, Lisa Eichhorn.
21 The Pallisers
31 Mystery!: Rumpole of the Bailey
H **Movie:** Against All Odds (cc)
N **Movie:** The Brother From Another Planet

8:30
5 All in the Family
9 Family Feud
13 Innovation

9:00
2 **Movie:** Picking Up the Pieces. Margot Kidder, David Ackroyd. Wife suffers under the lash of estranged husband.
4 Riptide
5 Merv Griffin
9 **Movie:** The Amazing Howard Hughes (1977). See 10/21, 9 p.m. (Part 2 of 2.)
13 Nova (cc)
21 Masterpiece Theatre—*The Good Soldier* (cc)
31 Diggers
S Richard Lewis "I'm in Pain" Concert
W **Movie:** The Terminator

10:00
4 Remington Steele
5 News
13 The Brain—Vision and Movement (cc)
21 Poldark
H 1st & Ten
N **Movie:** Mephisto
S **Movie:** Terror in the Aisles

10:30
11 News
31 Doctor Who
H **Movie:** Halloween

11:00
2 4 News
5 Taxi
9 Bizarre
11 Carson's Comedy Classics
13 Intercom
21 Doctor Who
W **Movie:** I Like the Girls Who Do

11:30
2 Simon & Simon
4 Tonight Show
5 Dynasty
7 News
9 Hawaii Five-O
11 The Honeymooners
21 Long Island Report
S **Movie:** The Man Who Wasn't There

12 MIDNIGHT
7 Nightline
11 Comedy Break

12:05
H **Movie:** Country

12:15
N **Movie:** Bizet's Carmen

12:30
4 David Letterman
5 Comedy Tonight
7 Sally Jesse Raphaël
9 Best of Saturday Night Live
11 Star Trek
W **Movie:** Tightrope

12:40
2 **Movie:** Goldenrod (1977). Tony Lo Bianco, Donald Pleasence.

1:00
5 Get Smart
7 **Movie:** The Italian Connection (1973). Henry Silva, Sylva Koscina, Woody Strode.
9 Joe Franklin

1:30
4 11 News
5 I Love Lucy
S **Movie:** Frankenstein (1984) (cc)

2:00
2 News
4 Price Is Right
5 **Movie:** Hotel Paradiso (1966). Alec Guinness, Gina Lollobrigida, Robert Morley. Milquetoast pursues amazon.
9 **Movie:** Man Without a Star (1955). Kirk Douglas, Jeanne Crain, Claire Trevor, Richard Boone.
11 **Movie:** Viva Max! (1969). Peter Ustinov, John Astin, Jonathan Winters.
H **Movie:** Going Berserk

2:30
4 Ben Casey
W **Movie:** Children of the Corn

2:40
S Rock of the '80s

3:30
4 Ben Casey
H **Movie:** The Jigsaw Man

3:40
S **Movie:** Eddie Macon's Run

4:00
9 Joe Franklin
11 Emergency!
W **Movie:** Fire and Ice

4:03
5 Get Smart

4:30
4 Here's Lucy

5:00
4 Here's Lucy
9 News
11 Space: 1999

5:05
H **Movie:** Halloween

5:30
4 Here's Lucy
7 Morning Stretch

SOLUTIONS TO LAST WEEK'S PUZZLES

F	A	I	R	M	I	N	D	E	D	■	A	G	R	A
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Weekend, October 19–20

SAT., OCT. 19

6:00
❹ Carrascolendas
❺ Teens Tell Us
❾ David Toma
⓫ It's Your Business
🅗 Video Jukebox

6:30
❷ Patchwork Family
❹ Sonrisas
❺ World Tomorrow
❾ Face-off
⓫ Josie and the Pussycats
🅗 **Movie:** Scandalous

7:00
❹ Robotech
❺ Terrahawks
❼ Davey and Goliath
❾ New Jersey People
⓫ Scooby Doo
🅢 **Movie:** The Rack

7:30
❷ Kidsworld
❹ Cliffwood Avenue Kids
❺ Woody Woodpecker
❼ Kids, Inc.
❾ In Depth
⓫ Heathcliff

8:00
❷ Berenstain Bears
❹ Snorks
❺ Wonderama
❼ Bugs Bunny/Looney Tunes Comedy Hour
❾ Hispanic Horizons
⓫ Thunderbirds
⓭ Adam Smith's Money World
🅗 **Movie:** Brainstorm

8:30
❷ The Wuzzles
❹ Adventures of the Gummi Bears
❺ The Flintstones
❾ Meet the Mayors
⓫ Superfriends
⓭ Wall Street Week

9:00
❷ Jim Henson's Muppet Babies
❹ Smurfs
❺ Dukes of Hazzard
❼ Ewoks/Droids Adventure Hour
❾ Millionaire Maker
⓫ The Munsters
⓭ McLaughlin Group
🅢 **Movie:** The V.I.P.'s
🅦 **Movie:** Thumbelina

9:30
❷ Dungeons and Dragons
⓫ Puttin' on the Hits
⓭ Washington Week in Review
㉛ On Our Own

10:00
❷ Hulk Hogan's Rock 'n' Wrestling!
❺ Bionic Woman
❼ Super Powers Team: Galactic Guardians
❾ Misadventures of Sheriff Lobo
⓫ Wrestling
⓭ The Constitution: That Delicate Balance—Crime and Punishment. Seeks to determine what constitutes cruel and unusual punishment.
㉛ Body Electric
🅗 Inside the NFL

10:30
❹ Punky Brewster
❼ 13 Ghosts of Scooby-Doo
㉛ Growing Up—Growing Older

11:00
❷ Storybreak
❹ Alvin and the Chipmunks
❺ **Movie:** Hour of the Gun (1967). James Garner, Jason Robards Jr., Robert Ryan.
❼ Scooby's Mystery Funhouse
❾ Wrestling
⓫ Soul Train
⓭ Tony Brown's Journal
㉛ Secret City
🅗 **Movie:** The Life of Riley
🅢 **Movie:** Racing With the Moon
🅦 **Movie:** Slapstick of Another Kind

11:30
❷ Dungeons & Dragons
❹ Kidd Video
❼ The Littles
⓭ Open Mind
㉛ K.I.D.S.

12 NOON
❷ **College Football:** Purdue vs. Ohio State; Auburn vs. Georgia Tech (doubleheader)
❹ Mr. T
❼ Weekend Specials (cc)
❾ Voyagers
⓫ Barney Miller
⓭ Vietnam: A Television History—Tet, 1968 (cc)
㉑ Gourmet Cooking
㉛ Video Music Box

12:30
❹ Spiderman and His Amazing Friends
❼ American Bandstand
⓫ **College Football:** Army vs. Notre Dame
㉑ This Old House (cc)
🅗 **Movie:** Chariots of Fire

1:00
❹ **Movie:** My Favorite Brunette (1947). Bob Hope, Dorothy Lamour.
❺ **Movie:** Disciple of Death
❾ **Movie:** The Seduction of Miss Leona (1980). Lynn Redgrave, Anthony Zerbe.
⓭ **College Football:** Dartmouth vs. Harvard
㉑ Justin Wilson's Louisiana Cookin' (cc)
㉛ Video Music Box
🅢 **Movie:** Experience Preferred . . . but Not Essential
🅦 **Movie:** Finders Keepers

1:30
❼ New York Hot Tracks
㉑ Square Foot Gardening

2:00
㉑ Motorweek

2:30
❹ Ben Casey
❼ Race for #1
㉑ Gourmet Cooking
🅗 Not *Necessarily* the News
🅢 **Movie:** Puddin' Head Wilson

3:00
❺ **Movie:** The Jungle Book (1942). Sabu, Joseph Calleia. Kipling fantasy of boy raised by wolves.
❼ **College Football:** Miami vs. Oklahoma *or* Texas vs. Arkansas
❾ **Special:** 1985 Soap Opera Awards (rebroadcast)
㉑ Magic of Oil Painting
🅗 **Movie:** The Jigsaw Man
🅦 **Movie:** Crackers

3:30
❹ The Woman Who Willed a Miracle
㉑ Justin Wilson's Louisiana Cookin' (cc)

4:00
⓫ Star Games
⓭ War: A Commentary by Gwynne Dyer
㉑ House for All Seasons (cc)
🅢 **Movie:** Give My Regards to Broad Street

4:30
❹ Super Chargers
㉑ Half a Handy Hour II
🅗 **Movie:** Swing Shift (cc)

5:00
❹ Score Off-Road Race
❺ Mission: Impossible
❾ Greatest American Hero
⓫ Fame
⓭ Nova
㉑ Uncommon Places: The Architecture of Frank Lloyd Wright
㉛ Video Music Box
🅦 **Movie:** Wonder Man

6:00
❹ News
❺ What's Happening Now
❾ Wrestling
⓫ Puttin' on the Hits
⓭ Olympic Challenge
㉑ The Brain (cc)
㉛ Washington Week in Review
🅢 **Movie:** Robin Hood and the Sorcerer

6:30
❹ News
❺ Small Wonder
⓫ Dance Fever
㉛ Eye on Dance
🅗 **Movie:** Scandalous

7:00
❷ ❼ ❾ News
❹ Prime of Your Life
❺ Too Close for Comfort
⓫ The Jeffersons
⓭ Family Classics—The Last of the Mohicans
㉑ Wall Street Week
㉛ Cambridge Forum Presents: Preventing Nuclear War
🅦 **Hockey:** Rangers vs. Islanders

7:30
❷ Wheel of Fortune
❹ Fight Back
❺ Archie Bunker's Place
❼ World Series Special
❾ In Search Of
⓫ At the Movies
⓭ Wild America
㉑ Inside Albany
㉛ McLaughlin Group

8:00
❷ Airwolf
❹ Gimme a Break
❺ **Movie:** Odds Against Tomorrow (1959). Harry Belafonte, Ed Begley, Robert Ryan, Shelley Winters, Gloria Grahame.
❼ **Baseball:** World Series—Game 1 (teams TBA)
❾ **Movie:** The Great Smokey Roadblock (1978). Henry Fonda, Eileen Brennan.
⓫ Solid Gold
⓭ Nature of Things
㉑ Great Performances—Brideshead Revisited (cc)
㉛ On Our Own
🅗 **Movie:** Grandview, U.S.A.
🅝 **Movie:** The American Friend
🅢 **Movie:** Racing With the Moon

8:30
❹ Facts of Life
㉛ Looking East

9:00
❷ **Movie:** Agatha Christie's 13 at Dinner. Peter Ustinov, Faye Dunaway.
❹ Golden Girls
⓫ Start of Something Big
⓭ Mystery!: Rumpole of the Bailey (cc)
㉛ Hello Jerusalem

9:30
❹ 227

10:00
❹ Hunter
❺ ⓫ News
❾ Wrestling
⓭ Film on Film—Aliens, Dragons, Monsters & Me. Features special-effects pioneer Ray Harryhausen and director Stephen Spielberg.
㉑ Olympic Challenge (cc)
㉛ An Interview With Ricardo Montalban
🅗 The Hitchhiker
🅢 Best of Bizarre 73 (cc)
🅦 **Movie:** All of Me

10:15
🅝 **Movie:** Kaddish

10:30
❺ Black News
⓫ FTV
㉛ Battle at Webber Creek
🅗 **Movie:** The Park Is Mine (cc)
🅢 **Movie:** The Initiation

11:00
❷ ❹ News
❺ **Movie:** The Searchers (1956). John Wayne, Jeffrey Hunter, Natalie Wood, Vera Miles, Ward Bond. John Ford's epic (and subversive) Western.
❾ Racing
⓫ Tales From the Darkside
⓭ **Movie:** The Garden of The Finzi-Continis(1971). Dominique Sanda, Lino Capolicchio.

11:30
❹ Best of Saturday Night Live
❼ News (cc)
❾ **Movie:** Creature's Revenge (1971). Kent Taylor, Grant Williams.
⓫ **Special:** The Honeymooners Anniversary Celebration

Ⓦ **Movie:** Coming Together

11:45
② Sports People

12 MIDNIGHT
② **Movie:** Airport (1970). Dean Martin, Burt Lancaster.
⑦ News
Ⓝ **Movie:** A Question of Silence
Ⓢ **Movie:** The Osterman Weekend

12:15
⑦ Dick Clark's Nitetime

12:20
Ⓗ **Movie:** Missing in Action

1:00
④ Joe Forrester
Ⓦ **Movie:** Aphrodite

1:15
⑦ **Movie:** Great Scout and Cathouse Thursday (1976). Lee Marvin, Elizabeth Ashley.

1:25
⑤ **Movie:** The Man in the Gray Flannel Suit (1956). Gregory Peck, Jennifer Jones.

1:30
⑨ **Movie:** The Key (1958). William Holden, Sophia Loren.
⑪ News

1:50
Ⓢ **Movie:** Experience Preferred . . . but Not Essential

2:00
④ Ben Casey
⑪ At the Movies

2:05
Ⓗ Not *Necessarily* the News

2:30
⑪ **Movie:** Anzio (1963). Robert Mitchum, Peter Falk, Earl Holliman.
Ⓦ **Movie:** Halloween

2:35
Ⓗ **Movie:** The Wicked Lady

2:59
② Best of America

3:00
④ **Movie:** Private Buckaroo (1942). Andrew Sisters, Joe E. Lewis.

3:05
Ⓢ **Movie:** Puddin' Head Wilson

3:15
⑦ **Movie:** The Great Missouri Raid (1950). Macdonald Carey, Ellen Drew, Ward Bond.

3:59
② **Movie:** True Grit (1969). John Wayne, Glen Campbell, Kim Darby, Robert Duvall.

4:00
⑨ **Movie:** Genius at Work (1946). Bela Lugosi, Anne Jeffreys.
Ⓦ **Movie:** Grandview, U.S.A.

4:20
Ⓗ **Movie:** Halloween

5:00
⑨ News
⑪ One Step Beyond
Ⓢ A Tale of Four Wishes

5:30
⑨ Millionaire Maker
⑪ News

5:55
Ⓗ The Hitchhiker

SUN., OCT. 20

6:00
④ Agriculture USA
⑤ Black News
⑨ In Depth
⑪ Insight
Ⓢ **Movie:** Runaway Island

6:30
② Kidsworld
④ Joy of Gardening
⑤ Teens Tell Us
⑦ ⑪ Christopher Closeup
⑨ New Jersey People
Ⓗ **Movie:** To Race the Wind

6:45
⑪ Davey and Goliath

7:00
② Hot Fudge
④ Journey to Adventure
⑤ Hour of Power
⑦ Faith for Today
⑨ Face-off
⑪ Tom and Jerry

7:30
② Channel 2 the People
④ Robotech
⑦ This Is the Life
⑨ Make Peace With Nature
⑪ Battle of the Planets
⑬ Sesame Street (cc)

8:00
② Way to Go
④ Funtastic World of Hanna-Barbera
⑤ Jimmy Swaggart
⑦ Insight
⑨ It Is Written
⑪ Return of the Planet of the Apes
Ⓢ Bernice Bobs Her Hair

8:30
② For Our Times
⑦ World of Photography
⑨ Day of Discovery
⑪ Voltron
⑬ Mister Rogers' Neighborhood
Ⓗ Sometimes I Wonder

9:00
② Sunday Morning
⑤ He-Man and the Masters of the Universe
⑦ Tiempo
⑨ Oral Roberts
⑪ Josie and the Pussycats
⑬ Sesame Street (cc)
Ⓢ **Movie:** All of Me
Ⓦ **Movie:** Our Very Own

9:30
④ Positively Black
⑤ Plastic Man
⑦ News Conference
⑨ Point of View
⑪ Thunderbirds
Ⓗ Fraggle Rock (cc)

10:00
④ Essence
⑤ Woody Woodpecker & Bugs Bunny
⑦ America's Top Ten
⑨ Sunday Mass
⑪ Super Sunday
⑬ Reading Rainbow
Ⓗ **Movie:** Nickel Mountain

10:30
② Face the Nation
④ Visiones
⑦ Entertainment This Week
⑨ Meet the Mayors
⑪ Three Stooges
⑬ Family Classics—The Last of the Mohicans

10:35
Ⓢ It's Showtime

11:00
② Wall Street Journal Report
④ First Estate: Religion in Review
⑤ **Movie:** Tarzan the Fearless (1933). Buster Crabbe, Jacqueline Wells.
⑨ David Toma
⑪ FTV
⑬ Wild America (cc)
Ⓢ The Honeymooners . . . The Lost Episodes (cc)
Ⓦ **Movie:** Heat and Dust

11:30
② Newsmakers
④ News 4orum
⑦ This Week With David Brinkley
⑨ World Tomorrow
⑪ Abbott and Costello
⑬ 3-2-1 Contact
㉑ Wall Street Week
Ⓗ The Search for Mengele

12 NOON
② NFL Week in Review
④ Meet the Press
⑨ Dr. Schuller
⑪ Abbott and Costello
⑬ Currents—Too Little, Too Late: Sex Education
㉑ Tony Brown's Journal
Ⓢ **Movie:** Our Mother's House

12:30
② NFL Today
④ NFL '85
⑦ Sportsbeat
⑪ **Movie:** Wild in the Country (1961). Elvis Presley, Hope Lange.
⑬ Inside Albany
㉑ **Movie:** Under the California Stars (1948). Roy Rogers and Trigger.
Ⓗ **Movie:** The Big Red One

12:45
⑤ **Movie:** Roustabout (1964). Elvis Presley, Barbara Stanwyck.

1:00
② **Pro Football:** Washington Redskins vs. Giants
④ Religious Program
⑦ Like It Is
⑨ **Movie:** Smoky (1966). Fess Parker, Katy Jurado.
⑬ Firing Line

1:15
Ⓦ **Movie:** Lassiter

2:00
④ **Movie:** My Champion. Yoko Shimada, Chris Mitchum.
⑦ Ebony/Jet Showcase
⑬ Great Performances. See 10/18, 9 p.m.
㉑ World Chess Championship 1985
Ⓢ Bernice Bobs Her Hair

2:30
⑦ Greatest Sports Legends—Arthur Ashe
Ⓗ Harry Belafonte: Don't Stop the Carnival

3:00
⑤ **Movie:** Catch Me a Spy (1981). Kirk Douglas, Trevor Howard.
⑦ U.S. National Drag Races
⑨ **Movie:** Madame Sin (1971). Bette Davis, Robert Wagner.
⑪ **Movie:** The One and Only (1978). Henry Winkler, Kim Darby, Gene Saks.
⑬ Aaron Copland: A Self-Portrait. See 10/16, 9 p.m.
Ⓢ **Movie:** The Year of Living Dangerously (cc)
Ⓦ **Movie:** Cat People (1942)

3:30
Ⓗ **Movie:** Unfaithfully Yours(1984)

4:00
② Post-Game Show
④ **Pro Football:** Seattle Seahawks vs. Denver Broncos
⑦ Halloween That Almost Wasn't
⑬ Innovation
㉑ Nature of Things
㉛ World Chronicle

4:30
② Sports Special—America's Marathon/Chicago
⑦ Wild Kingdom
⑬ Newton's Apple
㉛ Big Red Football

5:00
⑤ Kojak
⑦ Men of October
⑨ Black Sheep Squadron
⑪ Fame
⑬ The Brain—The Enlightened Machine
㉑ Undersea World of Jacques Cousteau
㉛ U.S. Nippon News and Business
Ⓢ **Movie:** All of Me
Ⓦ **Movie:** Peter and the Wolf and Other Tales

5:30
⑦ It's a Living
Ⓗ Fraggle Rock (cc)

6:00
② News
⑤ **Movie:** Pete 'n' Tillie (1972). Walter Matthau, Carol Burnett, Geraldine Page.
⑦ News
⑨ Police Story
⑪ **Movie:** The Amityville Horror (1979). James Brolin, Margot Kidder, Rod Steiger.
⑬ Low 'n' Slow
㉑ McLaughlin Group
㉛ Sunday Theater
Ⓗ **Movie:** To Race the Wind

6:30
② News
⑦ **Baseball:** World Series—Game 2 (teams TBA)
⑬ The Tripods
㉑ Adam Smith's Money World

7:00
② 60 Minutes
④ Punky Brewster
⑨ Street Hawk
⑬ Wonderworks (cc)
㉑ Inside Albany
Ⓢ **Movie:** Firstborn (cc)
Ⓦ Tina Turner in Concert: Private Dancer

7:30
④ Silver Spoons
㉑ Innovation

8:00
② Murder, She Wrote
④ Amazing Stories
⑤ Star Search '85
⑨ David Toma
⑪ Dempsey & Makepeace
⑬ Nature (cc)
㉑ Mystery!: Rumpole of the Bailey (cc)
㉛ Oregon With Love
Ⓗ **Movie:** Flashpoint (cc)
Ⓝ **Movie:** In the White City
Ⓦ The Last Days of Marilyn Monroe

8:30
④ Alfred Hitchcock Presents
⑨ Face-off

8:45
Ⓢ Comedy Close-up

9:00
② Crazy Like a Fox
④ **Movie:** I Dream of Jeannie: 15 Years Later. Barbara Eden, Wayne Rogers, Bill Daily. Where's J.R.?
⑤ Merv Griffin
⑨ New Jersey People
⑪ Lifestyles of the Rich and Famous
⑬ Masterpiece Theatre—The Last Place on Earth
㉑ **Movie:** Up in Central Park (1948). Deanna Durbin, Dick Haymes, Vincent Price. Price plays Boss Tweed.
㉛ The Prisoner
Ⓢ Gallagher: Melon Crazy
Ⓦ **Movie:** Fort Apache, the Bronx

9:30
⑨ In Depth
Ⓗ The Search for Mengele

10:00
② Trapper John, M.D.
⑤ ⑪ News
⑦ MacGyver (cc)
⑨ Straight Talk
㉛ The Skin Horse
Ⓝ **Movie:** The Aviator's Wife
Ⓢ The Honeymooners . . . The Lost Episodes (cc)

10:30
⑤ Sports Extra
⑪ From the Editor's Desk
⑬ SCTV
Ⓗ **Movie:** Ninja III: The Domination

10:45
Ⓢ **Movie:** Reuben, Reuben

11:00
② ④ ⑦ News
⑤ Taxi
⑨ World Tomorrow
⑪ Carson's Comedy Classics
⑬ Berlin Alexanderplatz—The Sun Will Warm and Sometimes Burn the Skin. Franz meets and falls in love with Sonia, who turns to prostitution in order to help support him.

11:15
② News
Ⓦ **Movie:** Final Exam

11:30
⑤ Blue Knight
⑦ News
⑨ Millionaire Maker
⑪ The Honeymooners

11:45
② Sports Update
④ Strictly Business
⑦ Sports Special

12 MIDNIGHT
② Barnaby Jones
④ George Michael's Sports Machine
⑦ **Movie:** Frogs (1972). Ray Milland, Joan Van Ark, Sam Elliott. Big daddy takes it on the chin from Mother Nature.
⑨ Jimmy Swaggart
⑪ Star Trek
⑬ World Chess Championship 1985
Ⓝ **Movie:** The Conformist

12:10
Ⓗ The Pee-wee Herman Show

12:30
④ **Movie:** Dressed to Kill (1946). Basil Rathbone, Nigel Bruce. Sherlock Holmes, obviously.
⑤ Naked City
Ⓢ **Movie:** The Year of Living Dangerously (cc)

12:45
Ⓦ **Movie:** Gorky Park

1:00
② Barnaby Jones
⑨ **Movie:** Those Magnificent Men in Their Flying Machines (1965). Stuart Whitman, Robert Morley, Sarah Miles.
⑪ Tales From the Darkside

1:15
Ⓗ **Movie:** The Big Red One

1:30
⑤ David Susskind
⑪ News

1:45
⑦ **Movie:** The Spell (1977). Lee Grant, James Olson. Ersatz *Carrie.*

2:00
② News
⑪ **Movie:** Divorce, American Style (1967). Dick Van Dyke, Debbie Reynolds, Jason Robards Jr.

2:25
Ⓢ **Movie:** Firstborn (cc)

2:30
④ Positively Black

3:00
④ First Estate: Religion in Review

3:15
Ⓗ **Movie:** Scarface (1983)

3:30
⑤ World Vision
⑨ **Movie:** The Bank Dick (1940). W. C. Fields, Cora Witherspoon.

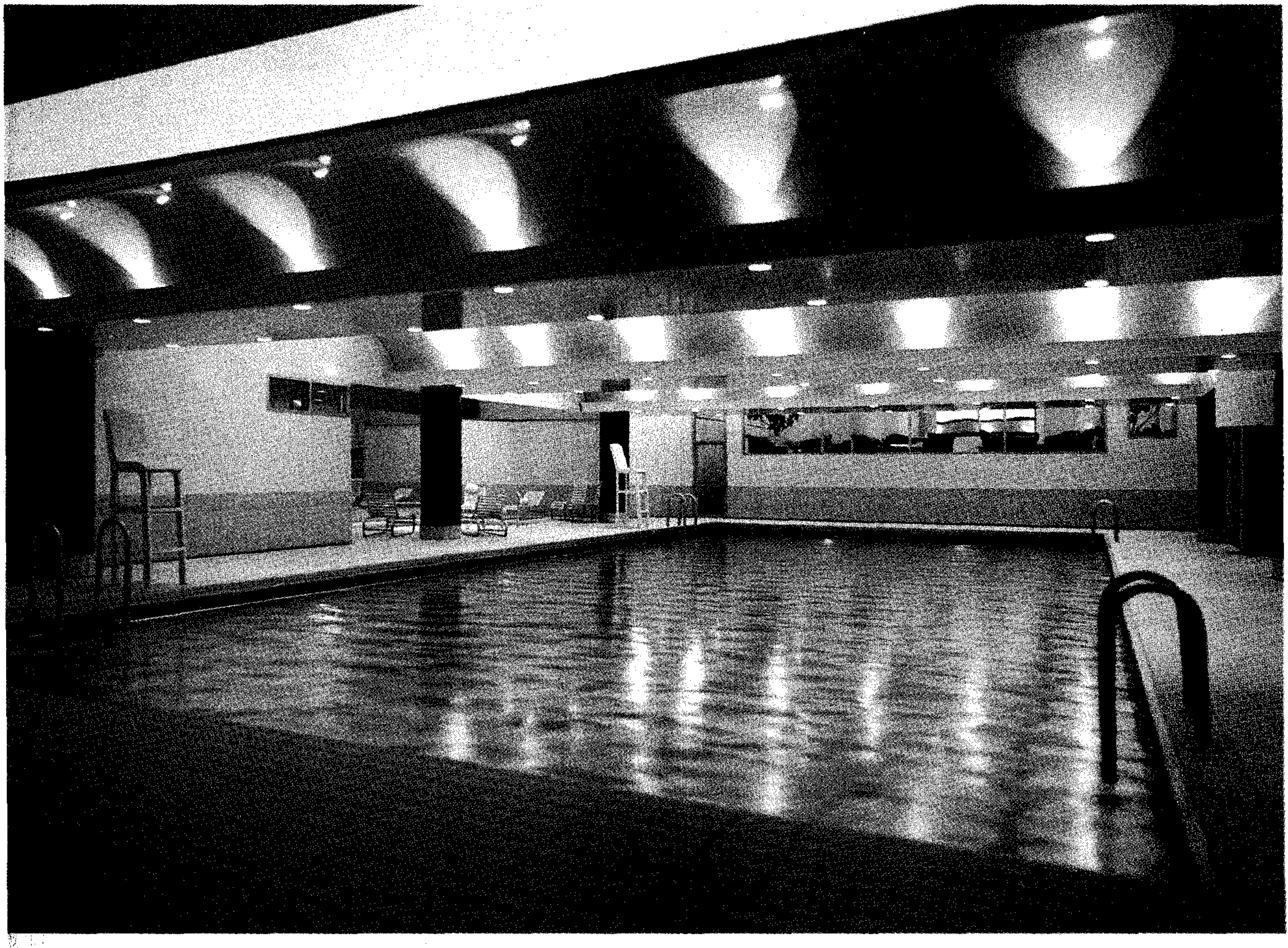
4:00
⑪ Life and Times of Grizzly Adams

4:10
Ⓢ Gallagher: Melon Crazy

5:00
⑨ News
⑪ Space: 1999

5:30
⑦ Morning Stretch
Ⓢ **Movie:** The Secret of the Golden Dragon

The Vanderbilt Club*...



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The Vanderbilt

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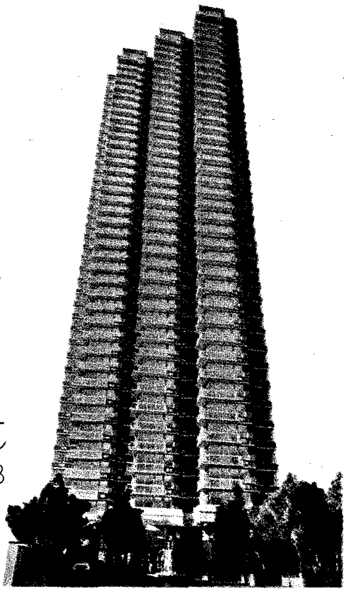

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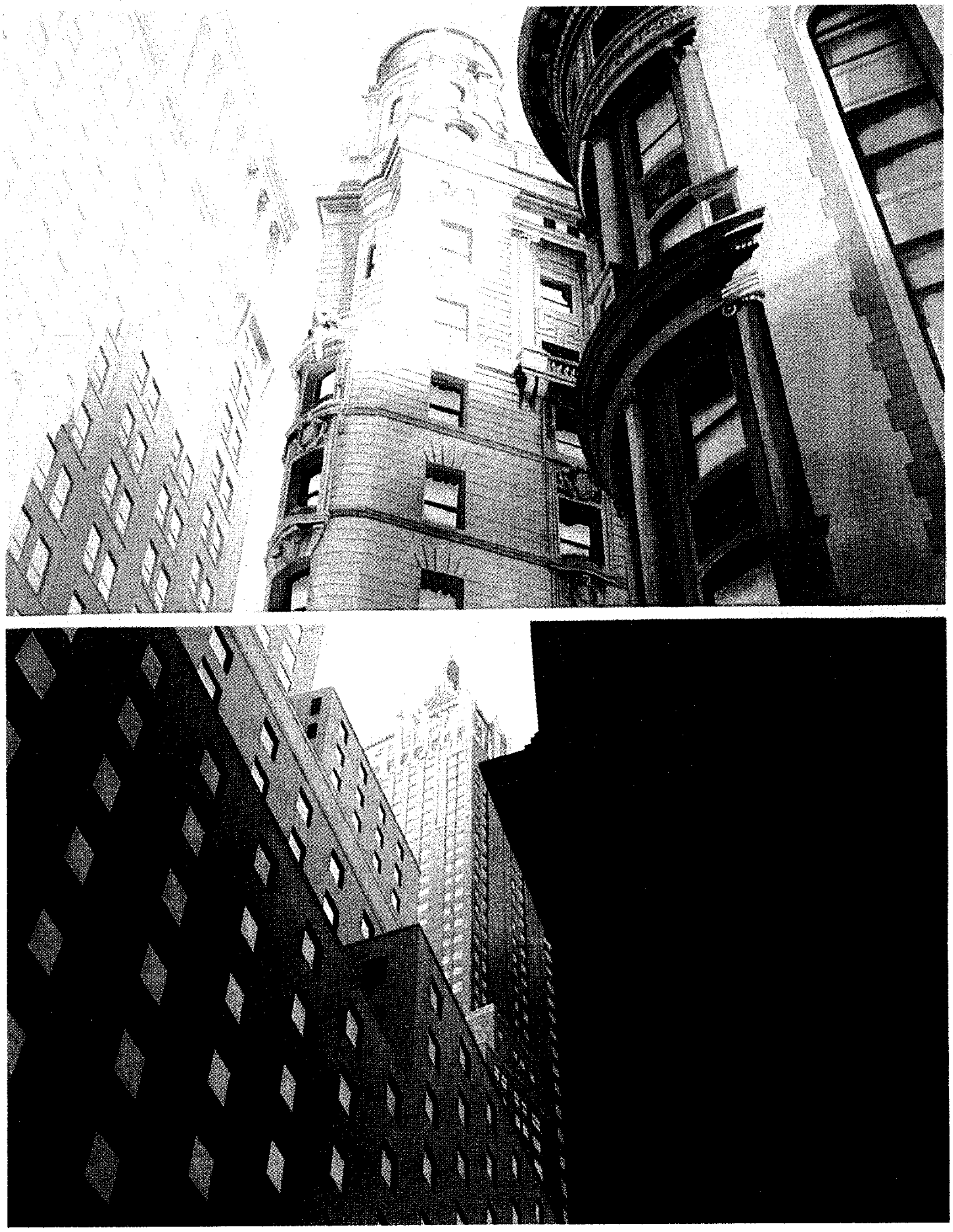

Leigh Behnke

Geometric Configuration Parallel Prospective Study

1982

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Co-operatives and condominiums, apartments and lofts, town and country properties, vacation rentals, and second homes.

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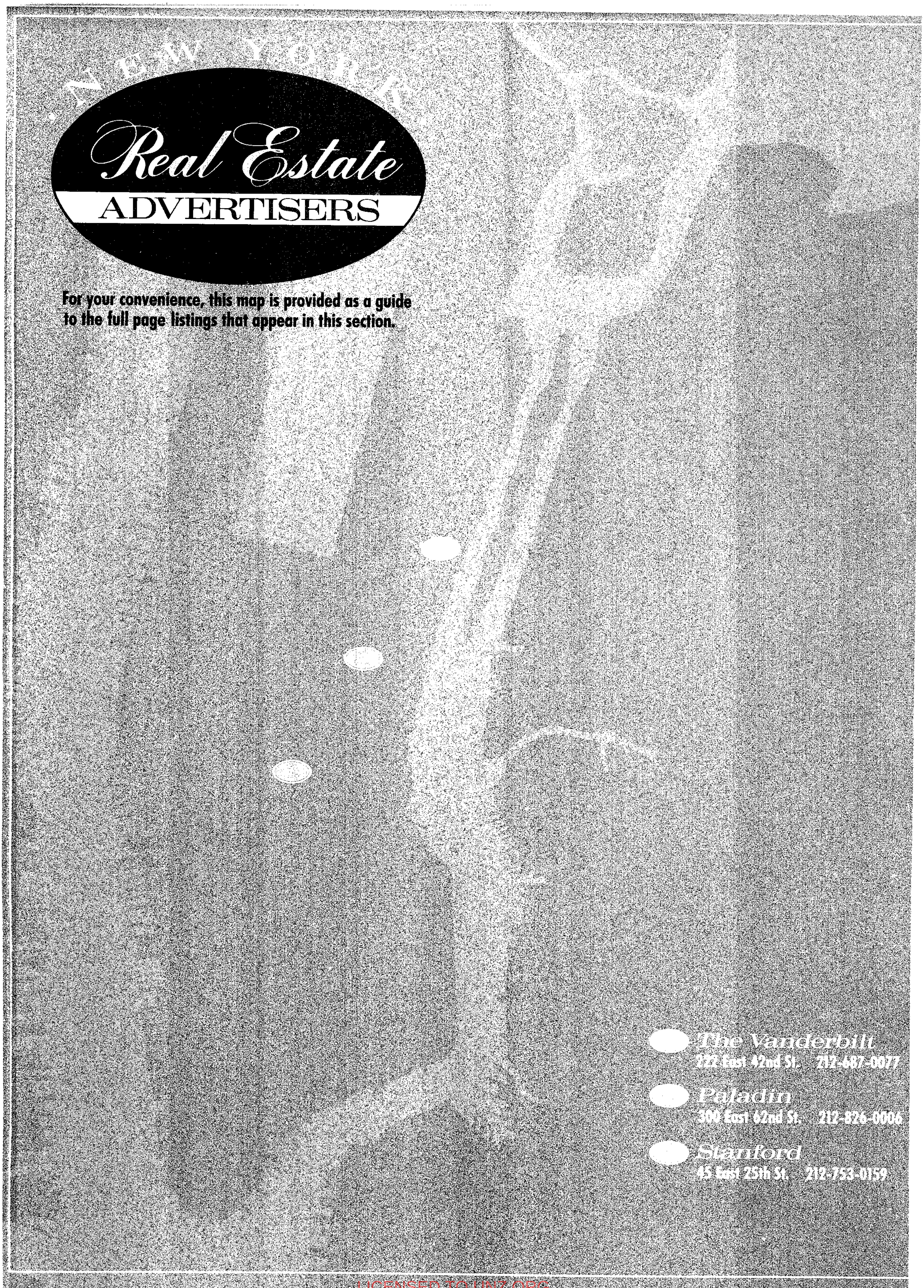

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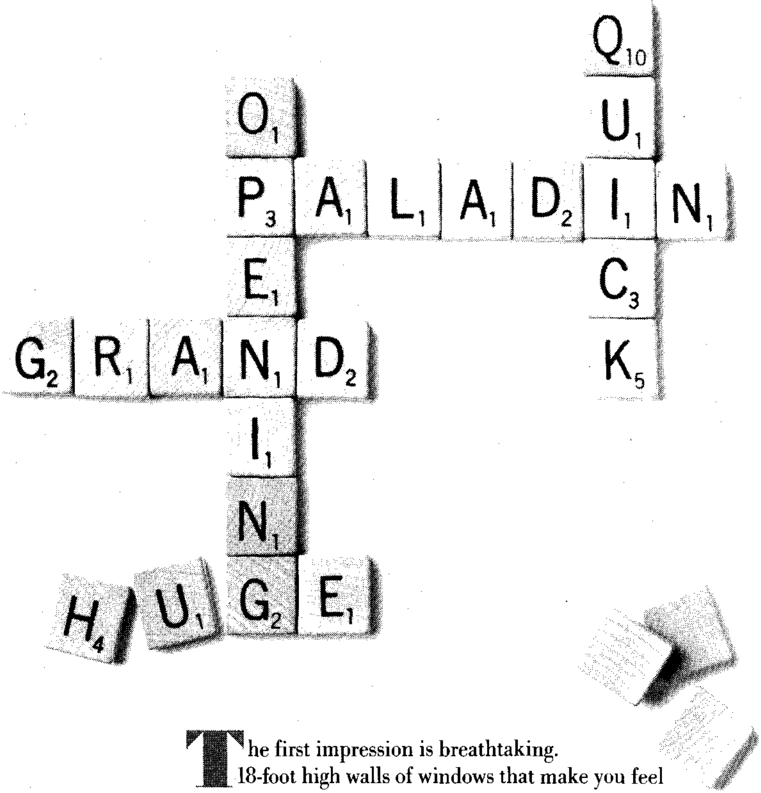

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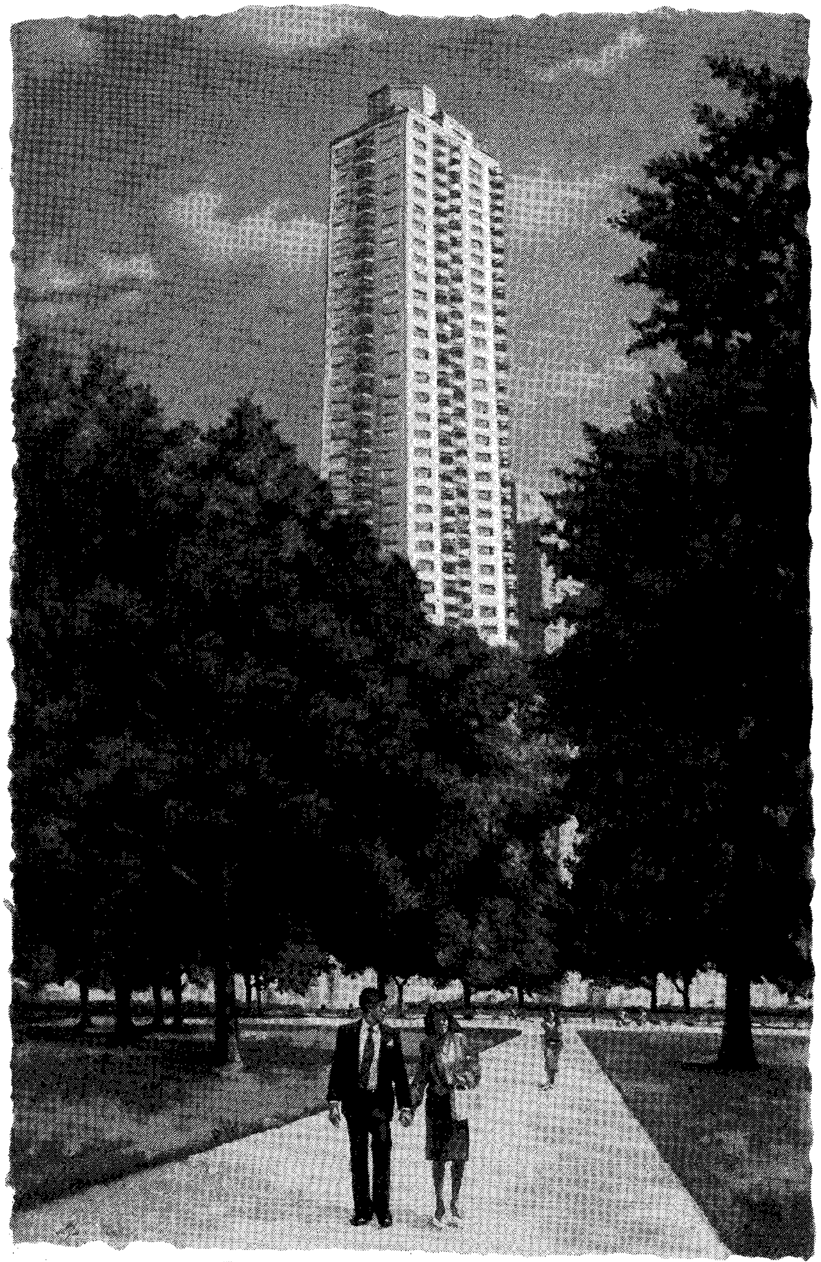

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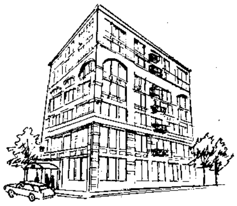

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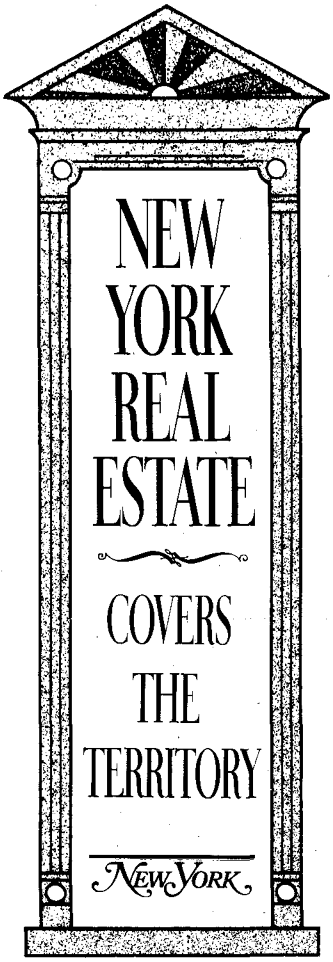

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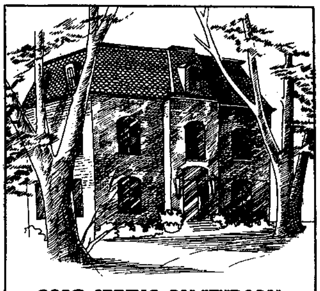

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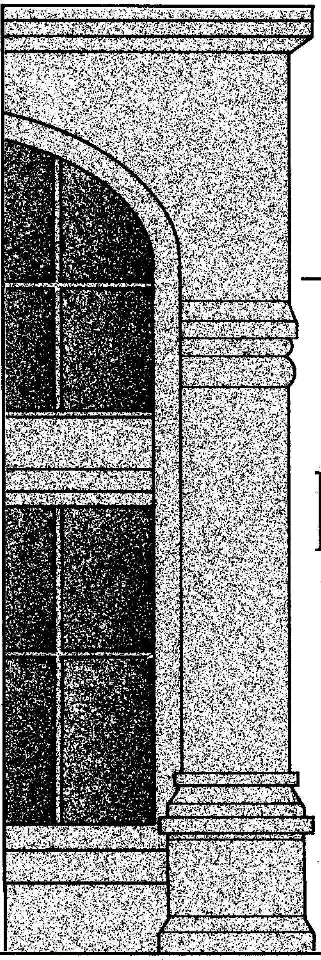

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Use the coupon above or call (212) 880-0732. Rate is $23 per line, two-line minimum. Add $15 for NYM Box number. Mail to: Attention Strictly Personals, New York Magazine, 755 Second Avenue, New York, N.Y. 10017. All ads accepted at the discretion of the publisher.

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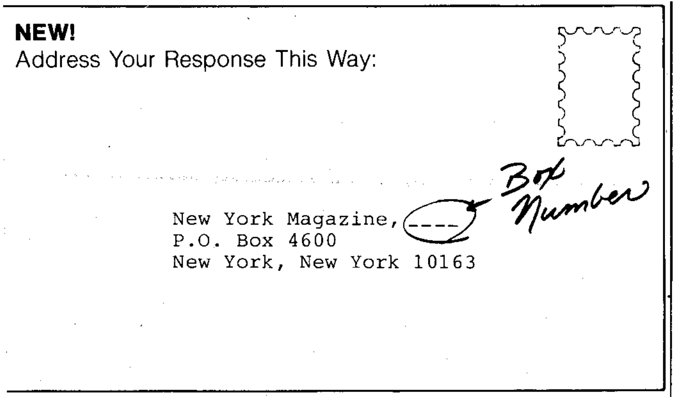
Strictly Personals is a weekly feature. **New Rate: $23.00 per line.** 36 characters equal 1 line. (Count each letter, space and punctuation mark as a character.) The first 3 words are set in bold print followed by a dash. No abbreviations. Minimum ad size is 2 lines. Add **$15.** for NYM Box number. **Please leave space for 10 characters at the end of your ad to print your box number.** Check or money order must accompany ad order. Phone orders accepted only with American Express, MasterCard, or Visa. Call 212-880-0732. All ads accepted at the discretion of the publisher. **New York Magazine is not responsible for printing errors and omissions.** When replying to a Strictly Personals ad, address your response to New York Magazine (followed by the box number to which you are responding) P.O. Box 4600, New York, New York 10163. **Do not send or deliver responses directly to the magazine. Responses are forwarded continuously for six weeks after an ad is published.** Sending advertising circulars to Strictly Personals advertisers is not permitted.



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STRICTLY PERSONALS

łomantic, Sincere, Warm—Male, 29, vould like to meet a warm, caring, funɔving female, for a relationship. Bio/ ʼhone. Sending a photo is optional. NYM .555.

uccessful, Warm, Businessman—Works ſanhattan, lives NJ, 51, sincere, caring nd romantic. Seeks very attractive, slener, non-smoking lady, 36-42 who wants) share music, theatre, candlelight dinners, tennis, picnics, travel, and a mutual- supportive long-term relationship. ſote/phone and a recent photo a must. 'YM S638.

'hat A Find!—Female, 29, Westchester ack professional, tall and slender. ɔves music, fun, is giving, tender. Seeks an in 30's. Bio/photo. NYM R434.

re You 25-33—Beautiful, pursuing a caer? If finances are a problem, meet a ealthy, good-looking gentleman, 42, ıo seeks an independent woman to are the pleasures of success. Please nd photo. NYM S557.

ıarming Jewish RN—27, seeks profesɔnal male, to share all that NYC has to fer. Photo/note. NYM S639.

-Year-Old Single Male—Who would ve to meet you if you're intelligent, pee, Waspy, with a good sense of humor ıd are between 26-34. It's been a great ar. I passed the Bar and started my law actice. There's lots of work and lots of citement to share with a sharp and ırm individual. Please include phone d, if possible, photo. NYM R515.

irited, Slender, Attractive—Witty, estchester widow, 5'8", loves theater, ıing, travel. Ready for worldly, upbeat ın, 55-65, for laughter, warmth and endship. Note. NYM R419.

e You A Woman Who Knows—What wants? If you are, this is to be admir- If this is the case, you already know ıether you wish to answer. If you do, let give you a little more info. I'm a male, single and work in Manhattan. The t I'll leave to your imagination. Note/ one. Photo, appreciated, but not reired. NYM R516.

Attractive, Jersey Shore—Professional woman. Seeks Jewish man, 30ish, thoughtful, introspective and outdoorsy. Send bio/phone. NYM S657.

Single White Male, 38—5'10", dark hair, blue-eyed, European born, enjoys music, good food, nature and kids. Seeks female for meaningful relationship. Recent photo/phone and note, appreciated. NYM S577.

Fairfield County Lady—Would like to meet a man between the ages of 45-55, who is happy, successful, attractive with a great sense of humor and spontaneity. NYM R445.

Officer And Gentleman—Loan officer to be exact. I'm 33, 5'10", Catholic, handsome, witty and love to laugh. Enjoy intimate dinners, theater, films, and sports. Seeks woman who is attractive, intelligent, with sense of humor. NYM R517.

Male Owner Of A Small Business—Sincere, honest, 29, 5'7", looking for Jewish, non-religious woman, marriage-minded. Letter/phone. NYM R450.

Earthy And Elegant—Strikingly attractive, natural blond, blue eyes, shapely, 38, easygoing, sensitive, romantic, loves country. Seeks good-looking professional, 40's-50, for love, commitment, marriage. Photo/phone. NYM H015.

39, 5'11"—Never before married, hardworking physician, new to Orthodox Judaism. Orthodox synagogue member, Shabbos and sometimes weekday synagogue worshipper. I observe most holidays, Shabbos and Kasruth, but not 100 percent. Seeking a soft, attractive, accomplished, intelligent, Traditional or Orthodox woman, 27-30, over 5'3", who wants happiness and many children. NYM S310.

Handsome Professional Male—27, Jewish. Seeks intelligent, fun-loving, attractive female into playing in NYC. Bio/photo/phone. NYM T863.

I Love To Laugh—Go to the ballet, concerts and movies. Intelligent, attractive, caring Catholic woman, 35, seeks gentleman counterpart, 33-45. Note/phone. NYM S554.

Attractive 6' MD—I'm not necessarily looking for Ms. Perfect, but if you're out there, I'd like to meet you. I'm 29 and enjoy good music, restaurants and conversation. Don't be shy. Brief bio helpful. NYM S363.

One of America's—Most eligible bachelors, 35, Italian and American Indian, a former member of the U.S. Olympic Ski Team, very athletic, successful, independent, sensitive, witty, sincere, romantic, 100 percent honest with solid values. You are 25-40, mature, attractive, educated, self-assured, caring, and consider yourself very special, looking for commitment and a meaningful relationship and are discouraged with all those phonies and make-believe macho men. Here is your chance to make your dream come true. Bio/phone. Photo optional. NYM T870.

Brains Beauty Brawn—You are a rare special woman who can carry her weight intellectually, and press her weight physically. You are tall, caring, tender, 28-34 and very strong. This active, good-looking, educated, very successful man, must meet you. Photo optional. Sincere relationship desired. NYM R177.

Handsome, Adventurous, Jewish Man—34, 5'11". Seeks special lady for relationship. P.O.Box 314, Brooklyn, NY. 11234.

Special "Male" Order—The man I'm seeking doesn't come off the racks. I'm a one-of-a-kind, dark-haired, slim, 32, independent woman, looking for a man of taste and quality, 32-40. This offer good with phone and photo. NYM S510.

Knight In Shining Armor?—That's me! However, today's chic air of indifference towards romanticism, makes me feel more like Don Quixote than Lancelot. Guinevere, in addition to being an incurable romantic, your prospective champion is 41, handsome, highly intelligent but not an egghead, strong, but very sensitive, sincere, witty, extremely successful, and an eternal optimist, my glass is always half-full, not half-empty. I enjoy sports, fine dining, movies, concerts and the theater. I'm as much at home driving my Rolls Royce to Lincoln Center as playing softball in Central Park. You're beautiful, or at least very attractive, bright, under 35, tall (5'7" or more), slender, successful, or working on it, independent, smile a lot, don't smoke, and share my romantic views. Camelot has such great roses in autumn. Care to smell them with me? A note with phone number and photo, although not necessary, ensures prompt reply. NYM T974.

Handsome Athletic Male, 29—Seeks attractive, sensitive, Jewish female, who is 5'1"-5'7". Photo, (a must). Phone, note. NYM R394.

Attractive, Sensitive, Male—6', 34, Jewish, divorced, no children. Seeks happy spirited, secure, family-oriented female for romance and relationship. Note/photo/phone. NYM S609.

Wanted: Strikingly Beautiful Gal—If you're really beautiful, 25-33, and wouldn't normally answer an ad . . . answer this one. I know looks shouldn't matter, but they do!! I'm not shallow, just honest. I'm extremely handsome, 39, in great shape, 6'1". I'm very successful and love life. I do things like fish for marlin off the coast of Mexico, shop in Europe and sip cappuccino on the north shore of Lake Tahoe. I would really like to meet a physically beautiful gal, 25-33, who is bright, warm and tired of meeting jerks! There's a lot I like to share with the right gal. I'm real!! Photo a must. Also note/phone. NYM S527.

The Beauty Of Success—Beautiful women and successful men go together like sugar and spice. I'm a highly successful, bi-coastal publisher in a controversial field, 49 years old, recently divorced, with all the accoutrements of success: townhouse in the East 60's, limousine, fast-lane lifestyle. A beautiful and intelligent, high-fashion model, lovely actress, leggy stewardess, ballet dancer, age 21-32, would make a perfect partner. Must send photo. POB 432, Old Chelsea Station, NYC, 10011.

Elegant, Mature, Youthful Woman—Slender, romantic, bright. Seeks warm, wise, worldly, single man, to 65. NYM S543.

Look No Further—Dynamic, 32, Jewish female professional, Seeks 33-40, tall, successful guy for friendship, romance, relationship? Photo/bio. NYM R385.

Me: Pianist/Composer—Pretty, petite, 33, fun, loving, warm, creative. Who are you? Photo, appreciated. NYM R396.

Multi-Faceted, Very Attractive—Woman has a pleasant surprise for a Jewish man in his 30's who is successful, handsome and has a good sense of humor. If you would like to meet a delightful, sincere, and down-to-earth woman, respond with recent photo and bio. NYM H012.

Warm, Classy, Attractive—Professional lady, 51. Seeks successful, caring, real male, 50-58. No games, please! Note/ phone/photo. NYM S553.

Make Someone Happy—Lonely Heathcliffe, a youthful 41-year-old, good-looking attorney who is warm, kind, generous, honest, reliable and a sensitive old-fashioned romantic, seeks his Kathy, a nubile, naturally comely sylph who is intelligent, affectionate, unselfish, open and caring, to complete the song! Nonsmoker. NYM R395.

Seeking Lovely Lady—In her forties. Refined, attractive, nice figure, who would like the occasional company of a nice-looking fellow in his fifties. I'm a six footer, very masculine looks. Sensitive, gentle, good sense of humor. POB 40, Midtown Station, NY, NY 10018.

Strictly Personals ads continued on next page.

STRICTLY PERSONALS

Very Attractive European Lady—Slim, 35, 5'7", NY. Enjoys theater, fashion, classical music, travel, gym. Seeks warm, intelligent, successful man. Bio/photo/phone, please. NYM R399.

Man For All Seasons—Desired by this woman for all reasons. I'm a Jewish, petite, attractive, professional, 29. Photo/phone, please. NYM R400.

Man, 47—Untanned: read, play Chopin. Parent. Good friend. Simple living. Seek best friend my age. NYM R401.

Wanto To Meet A Nice Guy?—Witty, bright and handsome. Jewish male, 39, 5'7", good physical condition, enjoys dining, music, movies, and laughter. Seeks petite, attractive female, who is caring and sincere. Photo/phone/note. NYM S556.

Down-To-Earth—Attractive, professor/businessman, 53, 5'9", trim, optimistic, good sense of humor, sensitive, enjoys tennis, movies, skiing, beach walks, and country hikes. Seeks attractive, upbeat, easygoing woman, 35-50, to love and be my best friend. Letter/phone and photo, please. NYM S624.

Ready To Share My Fortunate Life—In a reciprocal relationship. Vibrant, mercurial woman, 5'4", commercial artist, fit, pretty brunette, non-smoker. Seeks grown-up, sensual, generous, attractive, 5'10" plus, tolerant, mid 30's-40's, physically and mentally-skilled man for enhancement of both our lives. NYM R402.

Wildflower (European Bluebell)—5'6", 40, grown in quality soil, seeks oak tree or sequoia, as protector and to enrich each others lives. NYM S544.

Sensual Jersey Beauty—Jewish, 23, artist, old-fashioned, romantic, slightly rounded, 5'5"and fun-loving. Seeks attractive, educated male, non-smoker, to share movies, museums, long walks on the Boardwalk. Photo/bio. NYM R386.

Want It All—Looking for Jewish female, 27-29, 5'5", 5'8", non-smoking, must be successful in a career of her own. Honesty loyalty and a good personality a must. I'm looking for a woman who is ready to enjoy life to the fullest and one that has a range of high style. I have the best that life has to offer to the right woman. I'm 29, Jewish, a NJ resident and very successful in my own business and an even better future lies ahead for me especially with the right woman. Phone/long letter a must. Photo optional. NYM S545.

Realistic Idealist, Humanist—Female. Attractive, intelligent, professional, communicative, sensitive, eclectic, 38. Non-observant Jewish. Reply - NYM H006.

Good Things Come In Small Packages—5'4", curves in the right places, brains to match. Looking for the cover to my pot. If you're between 30-40, established, bright, athletic, spontaneous and warm, send photo/phone/note. NYM R409.

The Right Stuff—On the road less traveled. Earthy, handsome, fit eye doctor, 33, 5'10", romantic, passionate, funny, non-smoker. Seeks soul mate partner, best friend, who has beauty, brains, a desire to share city, country, travel, discovering and everything life and love has to offer. Note/photo/phone NYM R437.

September Song—No time for the waiting game. Pretty, classy, trim, Ivy professional woman seeks life companion. You are a divorced or widowed man, 55-65, earthy but intellectual, like to laugh, successful. I love country walking, bird watching, the arts, travel - and more travel. NYM R403.

Wanted One Man—Who is moderately crazy, yet responsible, between 27-40, handsome, down-to-earth, but also cosmopolitan. Your reward is one 5'8", extremely pretty, slender blond, who is 28, intelligent, vivacious and loves to smile. NYM S558.

Good-Looking Lawyer—38, 6'2", fit, So. CT. Seeks beautiful, warm, understanding woman, 28-40, to share movies, dining, fun, romance. Note/phone/photo. NYM S559.

Flighty, But Classy Gemini—Looking for everything. Seeks intelligent, well-educated, Jewish male, 24-30, to share the finer things in life. Send bio/photo/phone. NYM R404.

Sincere, Sexy, Sensitive, Smart—Single Jewish man, 25, 5'10", 165, good-looking, athletic. Seeks petite, very pretty, Oriental woman, 19-27, cause I only have eyes for you. Photo/phone, appreciated. NYM S560.

Attractive, Caring Female—33, who likes movies, dining, travel, music and more. Seeks successful, handsome, honest, Jewish male, 33-42, for a relationship that may be long-lasting. Note/phone/photo. NYM S561.

In Her Prime—Attractive mature woman seeking companionship, romance, excitement. Similarly inclined? Drop me a line. NYM H011.

Let's Have It All—High tech/high touch. Tall, left/right-brain-balanced woman in 30's. Studious/playful, successful/sensual, attractive/down-to-earth, refined/street smart, charismatic/modest, open-minded/solidness. Seeks same qualities for male counterpart. Skating, vegetarian, cooking, tenderness, and devotion a big plus. Photo/phone/bio. NYM S550.

Caring Westchester Female—Very young 43, fit and attractive, seeks mensch to share all the city offers, plus more. NYM S551.

Jewish Corporate President—35, seeks female for romantic times. NYM R393.

Handsome, Blue-Eyed Physician—Poet, seeks intuitive, intellectual, Renaissance woman with style, grace and great legs, 25-30. Photo/bio. NYM S552.

Catch 36!—Professional Jewish male seeks non-smoking, attractive, slim, petite, Jewish female, 30-36. Ready to be caught? No princesses. NYM T989.

Rustic, Outdoor Type—Eye surgeon, 31, Jewish, looking for lady MD without ego hypertrophy. NYM R408.

Upper Class—Beautiful in all respects. Catholic, 24, cultured, with high moral standards, seeks counterpart not counterfeit gentleman of caliber. Must be realistically good-looking, with outstanding financial potential, 25-30, desiring to share finer things in life with lady who is accustomed to the best. Non-smoker. RSVP. Photo/phone/bio. NYM S585.

The Only Way To Avoid Despair—Is to write this lithe and mischievous, Jewish woman reporter, 29, lover of the arts, nature and other of life's non-material pleasures. Seeking one tall, intelligent mensch on whom nothing is lost. NYM R388.

Rich, Attractive, Very Nice—Seeks same in Jewish professional man, 30-40's, for love and commitment. NYM S546.

It's Amazing—But it isn't magic. I can juggle beach balls and tennis balls, lincoln logs with Vidal's Lincoln, take the A train while I eat alphabet soup. Hi single parent: I'm 36, a Jewish, professional woman, active and up. Are you a Jewish professional man, 35-45, nonsmoking? Let's meet. Photo/phone/bio, please. NYM S547.

Warm Attractive Woman—Young 53, professional, flexible, Jewish. Seeks counterpart, 53-63. Note/phone. NYM R389.

The Eyes Have It—Warm and expressive, pretty, petite, slender, sensual, blond, professional, 34. Seeks athletic male, 32-38, who is a mature professional by day and playful by night for romance. Note/photo/phone. NYM S548.

Comely Urbane Affectionate—Athletic, Jewish, professional woman interested in an honest, intimate relationship seeks caring, confident, successful, urban gentleman, 32-40, who loves adventure, animals and laughter. NYM R390.

Good Things Come In Small Packages—this package consists of a strikingly attractive petite, dark-haired, dark-eyed, feminine woman, early 40's. By day, a highly successful executive and by night a warm, loving, and exciting woman who sings, acts, and cooks par excellence. A woman who fully taps the energies of NYC by regularly enjoying the theater, opera, ballet, museums, and movies, but who is equally at home in a cozy, country cottage, on a sandy beach, or traveling to new and different horizons with a man she truly loves. To untie this package you must be a highly successful, handsome Jewish man, 40-52, who appreciates the finer things in life and a woman of class and substance to share them with. Please respond by sending photo/letter/phone. NYM H008.

Attractive Woman—Would like career change to be wife and friend to successful businessman. NYM H009.

Handsome Jewish Professional—33, 6', seeks dynamic, sophisticated woman, with substance and character for tender relationship. Photo, please. NYM H010.

Good-Looking Female—30's, classic face and figure, 108 lbs, Master's degree, multi-lingual: French, German, Russian, Spanish. Looking for sparkling, serious male to ignite my warm and vivacious personality. Photo? Phone. NYM R391.

Crossword Puzzle—Can you fill in the empty spaces? Tall, handsome, Northern NJ man, late 30's, American-born Italian. Seeks tall, slim, mature lady, early 30's, to cultivate a serious and lasting relationship. If you're seeking someone who is warm, caring, sensitive, a little shy and an incurable romantic and if you like holding hands, and fireplaces, then you owe it to yourself to reply. Photo/phone/bio. NYM S567.

Warm, Witty Woman—Seeks kindred spirit. I'm a tall, attractive, 36, professional. Interested in meeting an accomplished man, with joie de vivre for serious relationship. NYM S562.

Exiled In NJ—30-year-old, Jewish attorney, immature and fun-loving, who loves the city. Looking for slim, unpretentious woman. Religion unimportant. Note/photo. NYM R411.

Extremely Attractive Professional—Warm, Queens Jewess, young 44, seeks caring, successful man (42-51), 5'10" or over, who needs a best friend relationship and has a zest for commitment. Bio, phone, photo. NYM R412.

Former Top Model—6'1", 170, muscular, dark hair, electric blue eyes. I'm 24, a Ivy Grad, and currently a successful futures trader. I'm reflective, creative, sensitive, positive and ambitious. I'm lookin for a gorgeous (model looks) female, 19-28, who is highly intelligent, sensitive ambitious, genuine and who is very sexy Photo essential; letter and phone woul be nice. Prefer Manhattanite. NYM S56

Highly Educated Woman—34, 5'6", ver attractive, sensitive. Wishes to meet professional, successful man, who is intelligent, honest, non-smoking and likes fin culture. Photo/note/phone. NYM R413.

I'm One Classy Lady—According to m friends. Attractive, warm, bright. Attorney, author, mother of one. To say mor would be self-serving. To learn mor would be delightful for a wise and gentl man, 50-60 years of age. NYM S564.

Share Marathon Sunday—With runne Handsome, Ivy-League, 5'10", nonsmoker, Jewish, 36, casual, very successfu Celebrate along the route by cheering f your evening's partner. Are you my vivi cious, giving, bright, beautiful, health 25-35, adventurous female "date" f Sunday; perhaps before and hopeful thereafter? Send note/photo/phon NYM R414.

I Am—Cute. Sexy. Warm. Perceptiv Happy. Fit. Female. Designer. 31. Plea be - Rugged. Responsive. Clever. Hone Expressive. Athletic. Male. Italian. 32-3 Photo/phone. NYM R415.

Very Attractive, Divorced Woman—M 50's, kindhearted and ready to get re-i volved, is seeking a like-minded ma NYM S565.

Handsome, Athletic—6', blue-eyed, Je ish surgeon, 35, seeks slim, intellige very pretty NY/NJ woman, 26-32 for se ous relationship. Bio and photo a mu NYM R416.

Bette Davis Eyes—A lady of many colo Beatles, boss, belker, books, ball Broadway blueshirts. Seeks Christi male, 30-40, who likes wicked wit, ki heart and offers same. Phone/photo. smokers/drugs. NYM S566.

Fairy Tales Do Exist—Tall, dashing, mantic, 35, male doctor seeks kind, derstanding, independently very afflu female for a loving, lasting relationsh Dancing with me is like making mu under the stars. NYM R417.

Cosmopolitan Woman—25, petite, se ing professional Italian man, 24-30, w loves laughing, dancing, walking in rain, and life. Photo/phone. NYM H0

STRICTLY PERSONALS

Intelligent, Affectionate, Professional—Down-to-earth, petite, blond, Jewish female, 29, seeks a Jewish male who enjoys life. NYM S569.

An Uncommon Woman—Beautiful, thin, witty, sensuous, warm, well-traveled, successful attorney, 34, with interests ranging from Mozart to Madonna, tennis to Tennyson, escargots to egg rolls, beaches to ballet, movies to MOMA, Noho to Nairobi. Would like to meet uncommon man, 32-45, with well-developed sense of humor. Note/photo/phone, please. NYM S570.

Attractive, Slim, Jewish—56, widow, en- oys tennis, friends, family and fun. Bio/photo. NYM S571.

Beautiful Hands—And heart seek new best friend to nourish. Brainy businesswoman, 40, wants real good guy to come home to. NYM R420.

Very Beautiful, Sexy—Tall, slim, 35, romantic, professional female, seeks male counterpart. Photo. NYM S572.

’m A European-Bred—Jewish investment professional, Ivy-grad, 35, 5'11, ath- etic, and I own my own business. I would like to meet a warm, beautiful and intelligent woman with a happy sense of umor, 22-32, Jewish or not, curious, ele- ant, slim and down-to-earth, with solid alues and empathy for people. I like movies, opera, plays, Europe, getting to- ether with close friends, dives, the coun- yside, old buildings, open spaces, cooking, and a sometime fine cigar. Send me a icture and tell me something about ourself. No drugs. NYM S574.

lim Medical Editor—Late 50's, 5'8", decent looking, blond, gray beard, likes/ ves/ain't afraid of women, one-eyed ts, work, play, foreign films, non-fic- on, Baroque music. Lives in country ear New Haven. Invites pleasant, two- ed women, from age of consent to 57 2 to write to POB 426, Cheshire, CT 410.

uccessful, Male, Ph.D. Psychologist—41, 10", 150 lbs. Responsible, warm, sup- ortive, attractive, non-smoker and Jewish ot religious). Seeks vivacious, sensitive, sponsible, involvable, sincere, sensuous, ofessionally accomplished woman who now ready for love and marriage. Photo/ o/phone. NYM S573.

arriage-Minded Marvelous Maiden—tractive, dynamic, independent profes- nal woman, 39, interested in tennis, erature, theater. Seeks man of sub- nce (35-50) who wants romance and ldren. Photo appreciated. NYM R422.

Touch Of Class—Sophisticated, great- oking, super successful female execu- e, Jewish, 5'7", early 30's, into jogging, nis. If you are a single Jewish male of ilar high caliber you will understand w difficult it is to find someone who n measure up. After all, an eagle can't r with a turkey. Please reply with pho- bio. It is a rare opportunity where re- rd outweighs the risks. NYM R423.

arming, Almost Beautiful—Woman of world. Financially independent (suc- sful Wall St. exec). Long on style, wit, npassion. Can be lured by a dashing n with a good mind and solid accom- hments. Prefer 40's-50's. NYM R428.

Youthful Widower, 58—Wants to share life with curvaceous, caring, honest, sensuous woman, 25 to 45. I'm a bright, honest, kind, affectionate, adventurous, very fit, financially-secure professional. Note/ phone. Photo a must! POB 372, Westport, CT, 06880.

To The Man I Never Met—If you enjoy weekends in the Berkshires, weekdays in Manhattan, tennis, theater, classical concerts and are Jewish, late 30's to early 50's, nonsmoker, sensitive, successful, secure, charming and ready to share your life or just a date, I'm 35, 5'4", classy, attractive, enterprising, brunette, fun-loving and ready to give my all to that stylish, charismatic man. Note/photo, please. NYM S568.

Pretty, Intelligent—White Christian woman, is seeking a professional man, 30-45, for a stable relationship. NYM S586.

Successful, Attractive Entrepreneur—37, Jewish, very fit, well-educated. Seeks petite lady with positive attitude for long-term relationship. Photo/bio. NYM R438.

Paris In Moonlight—Attractive man, seeks romantic woman. NYM S587.

Ladies Please!!—I'm a dashing, successful attorney, 31, black hair, green eyes and a hungry heart. You are very pretty, smart, funny, worldly and sexy. Goal: total fulfillment. Make my day! Photo crucial. NYM R439.

Fort Lauderdale Winter—North in summer: Could this fit your lifestyle? Jewish widow, 52, seeking tall, nonsmoking, New Age man with humor and health, into biking, swimming, reading, music and travel. NYM R436.

Lost Soul—New to the city, with few friends. Single black male, 40's, slim, warm, handsome, idea worker, seeks slim, warm, verbal woman. Humor and sensuous a must. Race unimportant. Photo, please. NYM R440.

Beautiful, Charming, Vibrant—Well-educated, unpretentious, Jewish, LI widow, seeks tall, upbeat, highly successful nonsmoker, 56-66. NYM S590.

Beautiful, Successful, Professional—Slim, affectionate, Jewish female, 5'6", 27, with much to offer a tall, dark, handsome, slim, successful, sensitive man, 26-36. Let's share a wonderful life. Bio/photo/phone. NYM R441.

Medical School Professor—MD, PhD, 6'2", 45, divorced, likes tennis, mystery books, museums, Wodehouse, lakes, and woman with confident energy and a positive outlook on life. NYM S589.

NJ Psychotherapist—Seeks single, white male, 30-45, who is attractive, educated, successful. I'm 36, attractive and sociable. Enjoy travel, dining and some sports. Send note/photo. NYM R442.

CT Woman, 31, 5'9"—Very attractive, intelligent, athletic, warm, seeks happy home life with successful, smart, stable man, 35-40. Don't have kids, but yours (or ours) are welcome. NYM R443.

Green-Eyed Paradox—Lighthearted/serious, bright/witty, organized/spontaneous woman, 39, 5'2", who loves tennis, biking and music, dancing. Seeks open-minded, fun-loving, 40's man with depth and humor. Note/photo. NYM R451.

Widower, 47—With MBA and sense of humor. I like travel, movies, dinner, dogs, sports cars, Jones Beach, tennis, music, and the Red Sox. If you're an attractive woman, 28-40, who likes some of the above, please send a recent photo, phone number, and a little about yourself. NYM R424.

Sparkling, Old-Fashioned Charm—Very pretty, dynamic young woman, Jewish. Seeks an attractive, kindhearted, very successful man, 32-40, with a lively sense of humor. NYM R425.

Share These Qualities—Attractive, cultured, professional (30), values Jewish heritage, seeks like mensch; self-respecting, serious and sincere. Note with photo appreciated. NYM S575.

Male, Mid 20's—Looking for special someone, who enjoys skiing, old movies and quiet moments together. If this sounds interesting, send short bio to NYM S576.

Pretty Legs Wanted—Slim engineer seeks cute Catholic lady, non-smoker, 23-35, 5'-5'6". Likes to travel, movies, outdoors, disco, walking, sports. NYM R426

Attractive Executive Secretary—27, 5'8", blond, green eyes, Catholic, Irish-English descent, Brooklynite, works in Manhattan, educated, refined, virtuous. Seeks never-married, attractive Catholic gentleman, 33 to 38, tall, fit, nonsmoker, professional or achiever with old-fashioned values for possible courtship. NYM R444.

Bright, Attractive Man—31, 6' plus, seeks crazy, Jewish lady, 21-33. Photo/ phone/bio. NYM S592.

Slim, Attractive, Successful—Brunette, 37, likes working out, classical music and the Knicks. Seeks 35-45, Jewish professional male, for fun, love and commitment. NYM S591.

I'm A Winner—I'm professional, attractive, 35, single, white Jewish female, trim, alert and discerning. If it need be said, I love the outdoors and indoors too! Culture is my middle name. Curious why I'm still alone? So am I. Please get in touch. NYM R447.

Cute Sweet Jewish Man—Considerate, gentle attorney, 30. Seeks warm, caring, affectionate, playful, unpretentious, non-smoking, non-Orthodox but Jewish-minded woman, preferably but not necessarily of Orthodox or Conservative background. NYM R448.

Refined Yet Gutsy Lady—Attractive professional, loves her son, travel, dancing, the arts, jogging. Seeks man, 35-45, with sense of humor and similar interests. Note/phone/photo. NYM S593.

Summer Is Over—Now I want something more worthwhile than a tan. Very successful, Ivy grad, Jewish man, 28, 6'1". Tired of vacuous women. Seek rare woman with brains and personality. Must have sense of humor and be able to hold an intelligent conversation. Note/phone please. POB 1729, NY, NY. 10156.

Beautiful, Tall, Redhead—40 years young and, most important, beautiful and secure inside. Seeks to meet a man who is interested in sharing good times, good conversation, good friends and who is aware of what this life is about. Photo would be appreciated. NYM R461.

Great Blue Eyes—Slim and very attractive, sincere lady, 33, bright, caring, funny. Seeks match and handsome, ambitious, confident Jewish male, 33-40, over 5'9", to share fun, romance and more. Phone/photo. NYM S578.

Fort Lauderdale Attorney—Pretty, Jewish, 35. Seeks bright, funny, successful Jewish man, 30-45. Photo. NYM S579.

Welcome Fall—My favorite season to look at the leaves, take photos, hike in the woods or explore NYC. Cool evenings are good for Broadway shows, old movies or dining out. Tall blue-eyed, blond Wasp, late 30's, slim, pretty, creative and successful. Seeks tall male, over 6'2", professional, non-smoker, handsome, secure, 40-50, has his act together and wants to share the profits. Photo/ phone/note. NYM R429.

New To NYC—Handsome MD, 27, witty, sensitive and great shape. Looking for single white female, 21-30, with same qualities. Phone/photo. NYM S580.

Sagittarius Lady, 48, NJ—Seeking strong Leo or equivalent. Macho men are a turn-on. Mature 45-55, tall, confident, successful, that's my type. Write, with photo. NYM R430.

Tall, Attractive, Athletic—Single Jewish male, 31, Athletic Director, non-religious, commitment-minded, loves sports, music, hugs and children. Seeks special lady to grow old with. Letter/ phone. Photo, appreciated. NYM R431.

Hazel-Eyed, Auburn Hair Fox—Successful, adventurous, well-traveled, Jewish female, 30, would like to develop relationship with sincere, athletic, Jewish professional, 28-40, who is adventuresome, handsome, fun and secure with himself. I'm 5'4", trim, athletic, caring and feminine. My passion includes tennis, antique cars, sports, movies and dining. In a city where it's difficult to meet the right person why not take a chance and get together? Photo/note. NYM S581.

Handsome, Athletic, Intelligent—Male, 46, 5'11", 170, enjoys music, theater, cooking. Looking for slim, attractive female, between 30-40. Photo/phone/bio. NYM S582.

Are You A Free Spirit—In a pin stripe suit? A liberal thinker in a conservative package? A sensitive romantic at heart? Are you an adventurer with a great sense of humor, whose diverse interests may range from sports and fitness to theater and the arts? If you're a creative, brilliant, attractive, successful male, 35-50, looking for a monogamous relationship with your female counterpart, please send note/ phone/photo. NYM R433.

Fifth Avenue Presbyterian—Male Wasp who gives great hugs is looking for love. NYM S583.

Tall, Sensuous, Sophisticated—Model-type lady, seeks dark-haired, savvy professional man (30's). Are you fun-loving, ambitious, good communicator? Let's share Manhattan, sports, theater and good times, Photo/bio/phone. NYM S584

Quiet But Strong—Jewish MD, 25, seeks petite, Jewish gal. Bio/phone. NYM R446.

Strictly Personals ads continued on next page.

NEW YORK CLASSIFIED

STRICTLY PERSONALS

Make A Wish—30, warm, young, handsome, athletic, traveled, successful, Jewish, seeking female counterpart. Send me a note and a photo. Now blow out the candle. NYM S594.

Lawyer/Business Entrepreneur—53, 5'9", distinguished-looking, affluent, Italian businessman/TV producer. I'm a responsible, take-charge Aries type, compassionate, humorous, sensitive to other's loving needs, non-smoker/drinker. Reaching out for special woman who otherwise may never cross my life path, except for this ad. You should be an attractive, intelligent, successful, affluent, generous woman of any age, who desires the possibility of forming a personal and business partnership to explore and/or to be taught the love of life with a gusto. Bio/letter/phone. Recent photo for a reply. NYM R452.

Saudades For Man—Stable, spirit, character, energy. I'm pretty, 36, 5'5". Love things of Brazil/Europe/Britain, music, just moving/more! NYM S595.

Successful Handsome Italian—30, easygoing, fun, traditional, great catch. Seeks slim, leggy Italian lady, 20's, with European charm, personality, wit and warmth for marriage and kids. No smokers/drugs. Photo a must. R453.

Warm, Attractive, Caring—Ms, seeks friendly relationship with 48-55, male. Bio/phone. NYM S596.

Warm, Sane, Caring, Successful—Professional (PhD plus) good sense of humor, man, 39, Jewish. Wants committed sharing relationship with bright, professional woman, trim and very pretty, 28-38, NY/NJ. Letter/photo appreciated. NYM S597.

Single Jewish Male—Investment professional, 37, is tired of wasting time and yearns to meet Ms. Right. I'm intelligent, attractive and athletic with a love of classical music, art, sports and great food. Are you good-looking and smart? Can you listen to Bach, read poetry together and watch the Giants? If so, we could be a match. Send short bio/phone/photo and if desire, I'll be glad to reciprocate. Looking forward to having a drink while we talk about which symphony Mozart didn't write. NYM S598.

Bright, Attractive, Caring—Professional woman, mid 20's, Wasp. Seeks similar man to share interests: mine (music, theater, skiing, tennis, traveling) and yours. Photo/phone. NYM R454.

Artistic, Musical, Romantic—Female, 30, very attractive, 5'3", slim, Looking for man who is verbal, funny, (but ready to get serious), nice-looking and sincere, 26-40. Note/photo/phone. POB 1274, Murray Hill Station, NYC 10156.

Quality LI Jewish Mom—Exec, 43, 5'3", loves and does all, sharp, classy, witty, warm, real. Seeks counterpart to 53, who is ready to build future and give up games. NYM S599.

Particularly Pretty, Petite—Female person, 41, Jewish. Prefers life with partner. Passions are living, affection, warmth, people, books, theater, music, sports and more. *Partner, please be a successful* man of intellect and integrity who shares my passions passionately. Phone/note. NYM R471.

NJ Country Gentleman—50, Renaissance man and entrepreneur. Seeks attractive female companion (30-40) or weekend warrior. I am tall, educated, sensitive, artistic, athletic and articulate. Photo/bio. POB 401, RR 4, Sussex, NJ 07461.

Position Available—Jewish female offers great opportunity for single Jewish male, 34-40, to form partnership so she need not again place a ludicrous ad. Applicants must have standard boy scout attributes and then some. Should demand comparable or same in potential partner. Must be willing to make initial investment to hopefully generate interests. No trainees nor sociopaths need apply. Not an equal opportunity employer. NYM R457.

Pretty Sexy Classy Lady—31, 5'6", Jewish, seeks handsome, successful, marriage-minded male. Photo, please. NYM S600.

Pretty Manhattan Blond—Professional, active in charitable groups, rich, sensual, lover of music, art, books, seeks Jewish MD, LLB or PhD, 45-60. NYM R489.

Very Successful Businessman—36, handsome, educated, slim, 5'11". Looking for attractive, shapely lady for serious relationship. Tired of workaholism and I'm ready to share life's rewards with right person. Recent photo a must. NYM S601.

Rare-Find Surgeon—27, Jewish, handsome, athletic. Tired of wrong women. Looking for right, cute, slim one. Note/photo/phone. NYM R458.

Republican? Wasp?—Looking for that special someone to understand you? If you're an educated, successful businessman (non-smoker), over 35 and would like to meet an attractive, slender businesswoman whose interests include theater, travel, music and sports, perhaps we should get together. Please write and tell me about yourself. NYM S605.

Good Looks—Woman professional, 38, sharp. Are you there? Late 40's plus. Professional, interesting and interested. One of a kind. NYM R459.

Super Handsome—Warm, tall, adventurous, music-loving lawyer, single, 37, seeks warm, bright, beauty, 23-32. Photo/phone. NYM R460.

Marriage-Minded Bachelor—Slim, fit, good-looking, very young, 40, equipped with good job and excellent friends, knows what he wants: tall, slim beauty, 20-30. Desired woman, like me, is honest, literate, unpretentious, unattached but attachable. I'm avoiding actresses, artists, writers, seeking instead a woman who does real work (secretary, teacher, cop, retailer, etc.) and leads a normal life. Photo essential, reciprocated. POB 667, Times Square Station, NYC 10108.

A Nice Guy—Hoping to meet a nice lady who would enjoy being with a 38-year old, 6'2". very athletic Ph.D. in biomedical science. You may find me at the ballet, museums, concerts, or on a mountain top, in a canoe or jogging around Central Park. I'm easygoing, artistic, sensitive, and a romantic. Although I've never been married I'm looking forward to a traditional family life with a woman who is intelligent, lean, athletic, loves the outdoors and although sophisticated, is not afraid to let her hair down. NYM S613.

Firenze Alumna—Majors: Old-world values/jet-set living. This 5'7" beauty invites discriminating, Catholic man, 30-40, to write. NYM R462.

Successful Handsome Professional—37, 5'8", sensitive, caring, cultured, nonsmoker seeks similar tall, slim, educated lady. Photo/phone/note. NYM R463.

Pretty, Intelligent, Independent—Thin, down-to-earth ad writer. Loves outdoors, animals, laughter. Are you sensitive and successful? A 29-36 Jewish man who loves adventure, fireplaces and the Mets? Note/photo. NYM R464.

Sweet, Affectionate, Caring—Giving, 29-year-old, Jewish female. Blond hair, blue eyes, attractive, health professional, ready, willing and able to relocate outside of Manhattan. Seeks Jewish professional, 30-40, who considers himself affectionate, romantic, able to commit to marriage and children. Photo/letter/phone. POB 2578, NY, NY. 10009.

Let's Dance—Very pretty, adorable strawberry blond, Jewish widow, seeks well-dressed, well-spoken, intelligent gentleman, 55 plus, for caring and sharing. NYM S606.

Handsome Investment Banker, 40—Seeks vivacious model type, Waspy lady, 25-30. My interests: tennis, photography, travel. Photo/phone. NYM R483.

Feature Writer—Attractive, slender, brunette, with classical music background, arts-oriented, well-traveled. Seeks intelligent, handsome man, 38-47, with similar or complementary interests. Letter/ bio. NYM R455.

Handsome, Successful Entrepreneur—29, 6', slim, enjoys skiing, tennis, travel and the arts would like to meet beautiful Jewish female with diverse interests. Sense of adventure, humor, creativity and sensitivity are important. Note/photo/phone, please. NYM S615.

Herpes But Happy—And healthy otherwise. I'm 30, petite, shapely, bronze—South Seas pretty. Seeking a man I'll feel comfortable taking out on the town, home to meet mom and into my confidence. I'm a writer—successful, classy, vivacious. I enjoy sharing a good laugh, long talks, travel/new experiences, the finer things in life and a serious romance/friendship with a special guy. Any race OK, but he must be 29-39, smart, sophisticated, up-front, unselfish, with a great sense of humor, and desire for intimacy. Photo/note/phone. NYM S622.

Plump, Pretty, Park Sloper—36, 5'8", 165, humanistic values. Seeks sensitive, funny guy of monogamous bent. Photo exchange optional. NYM R494.

Renaissance Man—Securities trader, former radical professor, 40, loves dancing to rock-and-roll, restaurants, daily workouts and an exciting woman doing exciting things. I'm totally irreverent, funny, sensitive, sexy, wealthy and wise. NYM R495.

Attractive, Successful Businessman, 26—Jewish, but not religious - seeks female, 21-26, for serious relationship. Must be *fun, warm and caring. I love dining out,* Springsteen, traveling and history. I am in sales but generally a quiet person. Phone/photo, please. NYM R496.

NYC Woman, PhD—Single, Jewish, 33, speech pathologist, good sense of humor, attractive, but not headed for Hollywood; loves music, dance and literature; seeks man in 30's or 40's. Include phone/photo helpful. NYM S608.

Attractive Athletic Woman—39, slim, 5'5", Jewish, looking for 38-48, successful, good-looking, sports-minded man, to share life. Photo/note/phone. NYM H01

Attractive European Woman—Interested in art, theater and a good relationship Wishes to meet gentleman, 58-68, with similar attitude. NYM R466.

Sleeping Beauty—31, exceptionally pretty, 5'3", 115, financially secure, eclecti Jewish female, possessing an hourglas figure, sensuality, sensitivity, and a playful unique spirit waiting to be awakene by a kiss from a romantic, adventuresome, very attractive, successful princel male who believes in an honest one-to one relationship and in laughing, loving living the magic within life. Nonsmoker send note/phone/photo, please. POB 324 Radio City Station, NYC 10019.

Amateur Gourmet Cook—Admirer of theater/ballet. Mature male, successful entrepreneur, divorced, homebody, not marriage-oriented. Seeks happy, sexy, slin NYC female, gray-haired OK. Nonsmoker, nondrinker. NYM R468.

Tall, Good-Looking Man—40's, 6'1", 16 philosophical, fit, communicator, love sports, business, cooking. Wants smar pretty, introspective woman with stron mind and strong body who has great spiri Phone/note/photo helps. POB 140 Ansonia Sta. NY NY 10023.

Attractive, Professional, NJ Lady—3 5'5", of Italian descent. Would like share love and life with non-smokin sensuous, professional, attractive ma Note/photo/phone. NYM S610.

Intelligent, Very Attractive—Jewish w man, 25, black hair/brown eyes, non-re gious. Seeks professional, intelligent, tractive, marriage-minded male, 28-3 Photo/phone, please. NYM S611.

Looking For Mr. Right—Attractive, i telligent, female marketing analyst see a one-to-one relationship with a war sensitive, intelligent male, who enjoys t finer things in life. Phone/photo, plea NYM R470.

Pretty Italian Lady—Cultured, secu Seeks man, 60-67, same qualities, to b friend. Photo/phone. NYM R498.

I Love Victorian Houses—Autumn is favorite season. I think I'd enjoy a tr ride through the Canadian Rockies. I'm warm, witty, cuddly, intelligent, pretty, tite and blond. I'd like to meet a wi intelligent adventurous man with a po tive outlook OK, capable of intimacy a fidelity. NYM S626.

Slim, British—American lady, 50's, tra planted to Northern NJ, seeks pro gentleman for sharing good and ger times; must be well-bred, caring, n smoker and appreciative of fine qual Note/phone/photo, please. NYM S63

ANNOUNCEMENTS

Twin Essence—Missed your July NYM J820 deadline. Imperative I con you! I believe in miracles. NYM H0

NEW YORK MAGAZINE COMPETITION

COMPETITION NUMBER 543

BY MARY ANN MADDEN

ANNE OF THE THOUSAND CLOWNS

LEAVE HER TO BEAVER

GUNFIGHT AT THE I'M OK YOU'RE OK CORRAL

DUMBO—FIRST BLOOD IV

Above, missed nomers. Competitors are invited to submit a similarly just-off-the-mark title for one well-known play, film, or book.

esults of Competition 540, in which you vere asked for a stock exchange: close en-ounters of the boring kind.

eport: Hi. Long time no see. Howya been? Vanna know what some of the pet topics vere in the competition? No? Nevertheless. opics included: singles-bar dialogue, Come ere often? What's your sign? Shrinkspeak. alley-girl language, or any less regional eentalk. Ya know, like, bitchin'. The word yeah." Well, yeah, I mean, why not? And ut and out jokes so elderly as to be, uh, oring. Who's on first?—like that. How does ne appraise a boring conversation? Is it an xchange so stupefying one doesn't wish to ead on? Is it cleverly boring or boring oring? Or, as my friend the playwright says, oring ha-ha or boring peculiar? Well, nice lkin' to ya. And have a good read.

irst Prizes of two-year subscriptions to New York" to:

, Ronald Wilson Reagan, do solemnly vear," "I, Ronald Wilson Reagan, do sol-nnly swear," "That I will faithfully execute e office of President of the United States," hat I will faithfully execute the office of esident of the United States," "And will, the best of my ability," "And will, to the st of my ability," "Preserve, protect, and fend" "Preserve, protect, and defend" he Constitution of the United States." he Constitution of the United States." "So lp me God." "So help me God."

Jodi A. Danzig, the Bronx

ou get *New York* Magazine, don't you?" es." "You ever read the Competition?" he what?" "In the back of the magazine." h, yes. I've seen it, but I don't get it. Is it pposed to be funny or something?" "Well, . Uh, I guess you could say it's an ac-ired taste. Like once you had to write in h a title for a made-for-TV movie like *Ski to Death.*" (Pause) "Oh." "Like I said, an acquired taste."

Diane Silverman, Bellerose, N.Y.

unshine on my shoulder makes me ppy." "Sunshine on my shoulder makes cry." "Sunshine on the water looks so lovely." "Sunshine almost always makes me high."

D. Mamet, Cabot, Vt.

Runner-up Prizes of one-year subscriptions to "New York" to:

"I say, you look like a Raphael." "Who's she?" "Well, perhaps a Charlie's Angel." "You sure talk funny." "I'm English, actually." "Do they have videos in England?" "Oh, yes. Actually, I'm in film." "What are you doing here?" "Actually, I'm researching Indians." "Do they have videos in India?" "I've never actually been in India." "Most people think I'm Madonna."

Ellen Burr, Truro, Mass.

"Hey, Bobby. Where have you been?" "I've been to the Galápagos Islands." "Yeah. I thought you must have been away." "I was photographing animals on the breccia lava flows." "Sam in the mailroom thought you must have been on vacation." "And I saw the mating dance of the blue-footed booby!" "He said you hadn't picked up your mail in weeks." "Even saw the Galápagos tortoises nests." "The cleaning lady said your trash can didn't need emptying." "Also visited the Charles Darwin Research Station." "Gallops Islands? I took the kids to Ellis Island last week."

Bobby J. Ward, Raleigh, N.C.

"I didn't watch much yesterday." "I didn't watch much yesterday, either." "So tell me, what did you see?" "The same with Robert Alda." "Did you watch in the morning?" "I never watch in the morning." "I wonder which door was the big prize." "No. 2." "I would have picked No. 1." "I picked No. 3." "You said you don't watch in the morning." "I don't. My husband turns on the set."

Joseph D. Horowitz, Hamden, Conn.

And Honorable Mention to:

"Hello?" "Uh, uh—this is Max Kandleman." "Who?" "Uh, Max Kandleman. Your aunt gave me your number." "Oh, yeah?" "Uh, she said she thought we had a lot in common." "What did you say your name was? Mike?" "Max. Uh, uh—I'm not good at names, either . . ." "Ah—you caught me as I was just leaving. Can I call you back?" "Oh. Sure!" "Okay. Well, thanks for calling, Mike. Bye."

Alene Cordas, Portland, Oreg.

"Is this the end of the ticket line?" "Yeah." "I hear it's a good movie—one of those foreign films with the words written out underneath—from one of those South American countries—I think Puerto Rico." "Puerto Rico isn't in South America." "Then it's Mexico." "Mexico isn't in South America, either." "Then it must be Tiajuana." "Tijuana is in Mexico." "Yeah."

Sheila B. Blume, Sayville, N.Y.

"How about a movie tonight?" "Great." "Have you seen *Prizzi's Honor*?" "Saw it." "*Cocoon*?" "Saw it." "*Emerald Forest*?" "Twice." "*Kiss of the Spider . . .*" "See it? I was *in* it." "Look, there's this episode of *Dynasty* I've been meaning to catch up with . . ." "Well, why didn't you say so in the first place? There hasn't been a decent movie around for years anyway."

Larry Laiken, N.Y.C.

"Hi, I'm Morty." "My condolences." "Touché." "You do and you'll pay for it." "Do you rumba?" "Yeah." "Well, take a rumba from one to ten, har har." "Marx said that in 1932." "Karl always had a way with words."

Barbara Burke, Ho-Ho-Kus, N.J.

"That Presby. He's such a perfectionist." "And such an iconoclast." "And so mnemonic." "And so patriarchal." "And so reptilian." "And so oleaceous." "And so mobile. . ."

Ed Stone, Great Neck, N.Y.

"How are you today?" "Oh, much better, thank you." "Are you sure?" "Yes. It's better now." "Which leg is it that hurts?" "No, not my leg. It was right here behind my knee." "Oh, I'm so glad. Leg problems can be so serious." "Yes, I know, but it's better." "Well, I knew you were hurting." "Yes, I really had a lot of pain." "Isn't that wonderful! Bye." "Bye."

Jerry Campbell, N.Y.C.

"So, how was your month?" "Okay." "I thought we'd review what went on in your last session in July." "Okay." "Would you like to start?" "No. Not really." "I know the first session after a long break is difficult, but it appears that you're harboring some hostility for my being on vacation this past month." "No. Not really." "Would you like to elaborate?" "No. Not really." "Well, time is up for today."

Fran Gross, Howard Beach, N.Y.
sp. mention: John B. Rockwell, N.Y.C.

"I'll show you a card trick. Take a card, any card." "I've seen this trick before." "Look at

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the card and remember it." "I've seen this trick before." "Put it back in the deck anywhere." "I've seen this trick before." "Shuffle the cards and then give me back the deck." "I've seen this trick before." "Here's your card—the queen of hearts." "Amazing."

Oscar Weigle, Whitestone, N.Y.

"Hey, how's your summer been?" "So-so. Glad the new season's coming, you know?" "Right. But it's not going to be the same without Bobby Ewing." "Tell me about it!" "Say, who do you think is going to live or die on *Dynasty*?" "You know, I can't stop thinking about that." "If they kill off the prince, I'll die." "Right." "Well, it's been nice talking to you." "Bye-bye."

Michelle Bauernfreund, N.Y.C.

"Tastes great!" "Less filling!" "Tastes great!" "Less filling!" "Tastes great!" "Less filling!" "Tastes great!" "Less filling!"...

Don Wigal, Ph.D., N.Y.C.

"That's a nice dog." "Thanks, he's twelve." "He looks younger. A purebreed?" "A mix." "They say they're smarter." "Purebreeds?" "Mixes. And more affectionate." "He's affectionate." "My dog was affectionate." "He's not anymore?" "He's dead." "I'll bet he was a nice dog. Well, s'long."

Charles Almon, Brooklyn

"Hey!" "Hey, yourself. What's new?" "M canary died." "I didn't know you had one." "I don't anymore. How's Mavis?" "Who?" "Isn't your wife's name Mavis?" "Doris." "How's Doris?" "Don't ask."

Tom Morrow, N.Y.C

"Is it true what I heard?" "It was a shock t all of us." "To think after all these years." "He gave her everything." "There was nothing she wouldn't do for him." "It was marriage made in heaven." "They were th perfect couple." "But they had nothing i common." "I'm surprised it lasted as long a it did."

Joseph Schueller, Remsenberg, N.

"Harvard?" "No, Yale." "Skull and Bones? "No—er—barb." "Oh." "I'm with Mann Hanny." "Indeed."

Rick Burke, Ho-Ho-Kus, N.

"Guess who!" "Oh, no. Please take you hands off my eyes." "Not until you say you' marry me!" "Who is this? Arthur?" "Gue again, O Princess with flaxen hair!" "I gi up. Please—you're steaming my contacts "Since when do you wear glasses, O Lady the Lake?" "Stop this or I'll scream. I mea it." "As you wish, O lovely—ohmygosh, I' so sorry! I thought you were someo else..."

Karen Gerds, Lincoln Park, N

"Hi, I can't answer the phone right now, b if you leave your name and number wh you hear the tone, I'll get back to you soon as I can." (BEEP) (BEEP) "Hello this Harry, your talking computer, and I'd like acquaint you with a special offer being ma in your neighborhoooo . . . ing made in yo neighborhoooo . . . ing made in. . ."

Tom Louis, Dobbs Ferry, N.

"Pardon me, sir. How do I get to Carnegie Hall?" "Practice." "Excuse me?" "Practice. It's a joke." "Oh, I never heard that one." "Really? It's a pretty old joke." "Well, I'm from Indiana." "I suppose they don't tell that one out there." "No, they don't. So, do you know where Carnegie Hall is?" "Yeah, walk two blocks that way to 57th Street, then :urn left . . ."

Bruce Karp, N.Y.C.

'I hope they have coming attractions." "Oh yeah." "Maybe they'll show the *Rambo* one again." "*Rambo's* been playing for months." 'Yeah, but the preview's good." "My pop-corn's always all gone by the time the movie starts." "God, do you know anyone who actually carries their trash out when they eave?" "The floor's always so gross here." 'Yeah, I know. Did Siskel and Ebert like this novie?" "Nah. Ebert said the acting's good." "Carol Fitchburn went last night, she iked it." "Yeah?"

David English, W. Somerville, Mass.

Qué pasa, man?" "Nada."

Rebel Book, Miami, Fla.

So this is the company Christmas party. leard a lot about it." "Yeah? Well, what did ou hear?" "Oh, well, that it was fun. Good ›od, you know." "Oh, that, yeah." "Why? nything more I should know?" (Later) "So. 'id you like it?" "Like what?"

Connie Gironda, Roosevelt Island, N.Y.

-Iello, is Mr. Johnson in?" "I'm sorry, he's a meeting. Who's calling?" "This is Mark 'olfson. Please have him call me when he's ee." "Mike Wilson?" "No, Mark . . . 'olfson . . . W-O-L-F-S-O-N." "What com-any are you with?" "Florasynth." "Flora .?" "Florasynth . . . F-L-O-R-A-S-Y-N-T-." "Does he have your number?" '01-555-5066. G-O-O-D-B-Y-E."

Mark Wolfson, Spring Valley, N.Y.
ment.: Roger D. Kellerman, Albany, N.Y.;
Wes Morgan, N.Y.C.

can't stand it!" "Oh, my God! What's 'ong?" "Boo Blume!" "Look! Houseman's iee?!!" "Roomatism is better than that. So Sitcoma. Boo Blume? Mary Ann Madden? aybe Boo is a cousin?" "Do you think they stroyed our cards?" "Yes! That's it! ey're giving them to Boo for the next ntest!"

J. Arlak and I. Reilly, the Bronx

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npetition Rules: TYPEWRITTEN POSTCARDS, EASE. ONE ENTRY ONLY should be sent to npetition Number 543, *New York* Magazine, 755 ond Avenue, New York, N.Y. 10017. It must be eived by October 25. Editor's decisions are final, all entries become the property of *New York*. t-prize winners will receive two-year subscriptions *Vew York*, and runners-up will receive one-year scriptions. Results and winners' names will appear ne November 18 issue. Out-of-town postmarks are n three days' grace.

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NEW IN THE NEIGHBORHOOD: New York Real Estate

See page 141

NEW YORK REAL ESTATE covers the territory. Our new residential real estate section features co-operatives and condominiums, apartments and lofts, town and country properties, vacation rentals, second homes, and much more.

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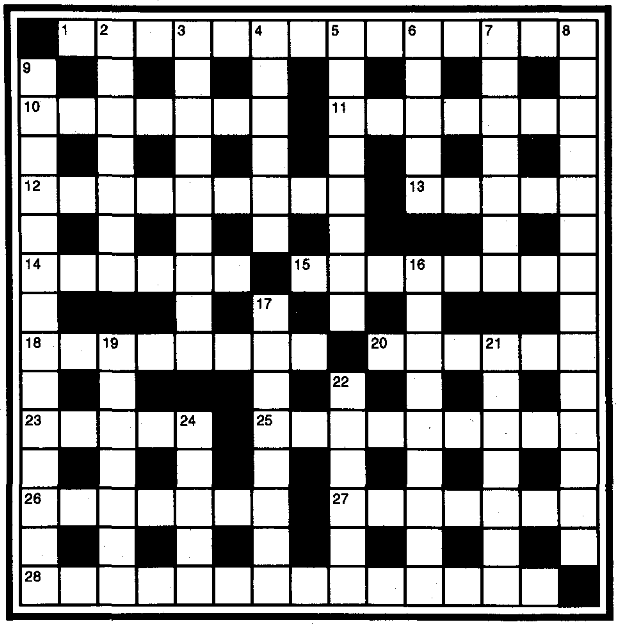
'SUNDAY TIMES' OF LONDON CROSSWORD

ACROSS

1 Self-same movable striker comes from a group of car-owners. (10, 4)
10 Was late with unusual diets. (7)
11 Bind by a written contract for the item. (7)
12 Put something of appropriate size on the chest, although full of food. (3, 2, 4)
13 Fifty to one Edward was marked. (5)
14 Depose from a position in the HQ of the international organisation? (6)
15 Small firm, sir, is unusual—yet is able to suit the islander. (8)
18 These students won't be liked by modest girls! (8)
20 Part of the global ticket will take you to this sea. (6)
23 Arrest the artist—a bit of a nut! (5)
25 Her cares, love, are shared by this creature. (9)
26 Nobleman I hesitantly picked up before. (7)
27 Isn't at a break-up, so achieves the answer. (7)
28 Thus kid the girl, and maybe it'll turn out sweet! (7, 7)



DOWN

2 Church members fall in a suet pudding! (7)
3 A tot hopes to turn into a healer. (9)
4 Strange trophy—the container that isn't part of the set. (3, 3)
5 Idleness or a case of going to work? (8)
6 One-time large group of people upset by praise. (5)
7 Call up endlessly with no return in charge—is that terse enough? (7)
8 Money and an important person in Britain combine to obtain simple food. (5, 3, 6)
9 Not needing even a second? (4, 10)
16 Food you get at the pigs' get-together? (9)
17 Poet is a favourite right at the start, cunning at the finish. (8)
19 Involving more per man at the top. (7)
21 Spoil his mistake below the lake. (7)
22 Damage by rough contact in an awkward predicament. (6)
24 Informal excuse by way of defence? (5)

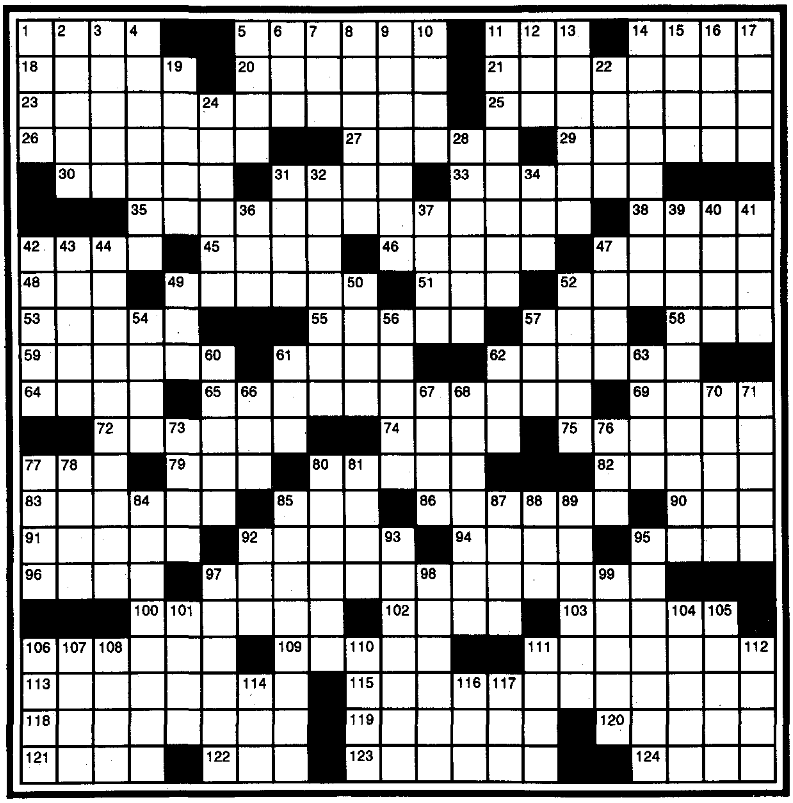
'WEIGHTLESS': 'CUE' CROSSWORD • BY MAURA B. JACOBSON

ACROSS

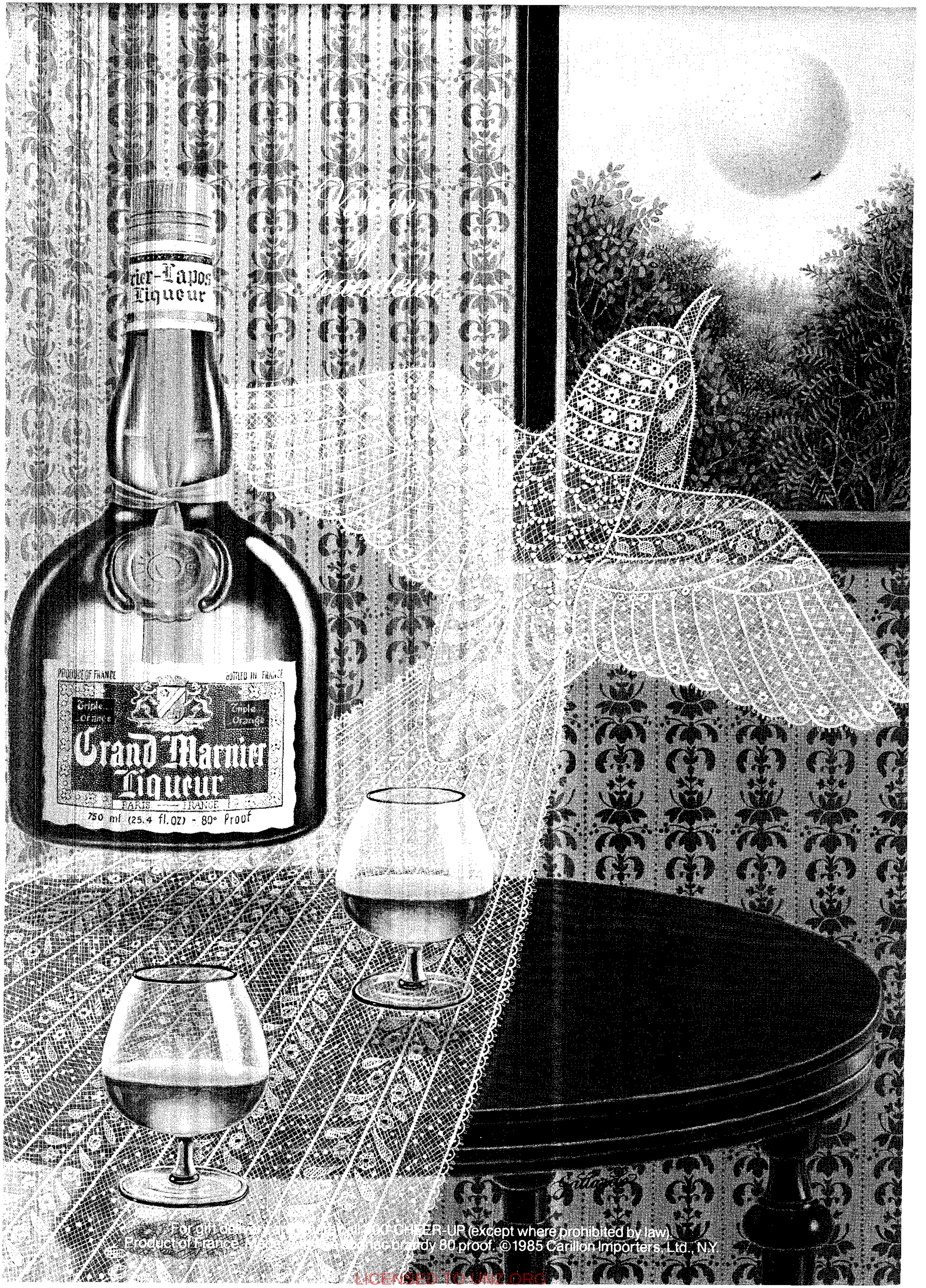
1 To boot
5 Infuriate
11 Flexible fish
14 French cleric
18 Sacred lily of Hinduism
20 Office water receptacle
21 Less wakeful
23 Weightless novelist
25 Weightless nurse
26 Researched
27 Botanical pore
29 Pays a call
30 Shoulder fur
31 Old Greek coin
33 "Gunsmoke" star
35 Weightless singer
38 Partially open
42 Second caliph
45 19th C. political cartoonist
46 Quaintly amusing
47 Booster rocket
48 —— Tech
49 Shoelace tips
51 Before: poetic
52 Fractures
53 Fountain for lire
55 Pork cuts
57 Ryan's "Love Story" co-star
58 Cloth pile
59 Comply
61 Mexican drudge
62 Emits
64 Morse symbols
65 Weightless dramatist
69 "Follow ——," 1929 musical
72 Did engraving
74 Irish Rose's guy
75 Sports results
77 Tight spot
79 Not strict
80 Antilles Indian
82 Life principle
83 Annie's status
85 Dapper ——
86 Damaged, as a fender
90 Beer stein
91 Give permission
92 Napoli is one
94 Mixture for thickening sauces
95 Basilica area
96 Energetic one
97 Weightless writer
100 Posture
102 Less weight than an ounce
103 Operatic priestess
106 Disclose
109 Riled up
111 Overcoat wools
113 Weightless rock star
115 Weightless actor
118 Luxurious
119 Skin wound
120 Revolving entryway
121 Ending for old or young
122 So, to Burns
123 Lack of serenity
124 Fabulist: var.

DOWN

1 Priestly robes
2 Pillages
3 Corpulent
4 Open-air
5 Modified organism
6 "—— any drop to drink"
7 Korean G.I.
8 Author Lurie
9 Tamed
10 Therefore
11 Salad green
12 Building wing
13 Use yeast
14 "—— to India"
15 Actress Andersson
16 Kerouac's generation
17 Misplays
19 Pitchman's stooge
22 Goddess of discord
24 —— off (starting to golf)
28 The big leagues
31 Seine tributary
32 Combatant
34 Org. for Orr
36 Comic-strip prince
37 Songbird
39 Weightless model
40 Vocalist Paul
41 Sound laryngitic
42 Series of eight
43 Niccolo Polo's son
44 Weightless pianist
47 Like the Gobi
49 Partner of abet
50 Shortly
52 Becomes indistinct
54 Weskit
56 "First ——, first . . ."
57 Tomahawk
60 Patriot Allen
61 Pea casing
62 Town near Arnhen
63 Harrow's rival
66 Put the whammy on
67 Cited just before: abbr.
68 African republic
70 Fictional uncle
71 Utility consumptio
73 Kind of hammer
76 Scapegrace
77 Steinbeck Okie
78 One of the Guthri
80 Literary Willa
81 Opposed
84 Onetime trolley
85 Apostle
87 Standard
88 Before W
89 Those banished
92 Is able to
93 "—— There Were None"
95 Stir up
97 Duchess of Winds
98 Garage "monkey"
99 Gwyn and Carter
101 Diplomat's forte
104 Boxing's Brown Bomber
105 British: prefix
106 Congressmen: abb
107 Part of QED
108 Contemptible
110 Rights gp.
111 Word on a biblica wall
112 Fields of "Rippling Rhythm" fame
114 Car-club emblem
116 Fjord
117 Half of L.A.



Solutions to last week's puzzles appear on page 13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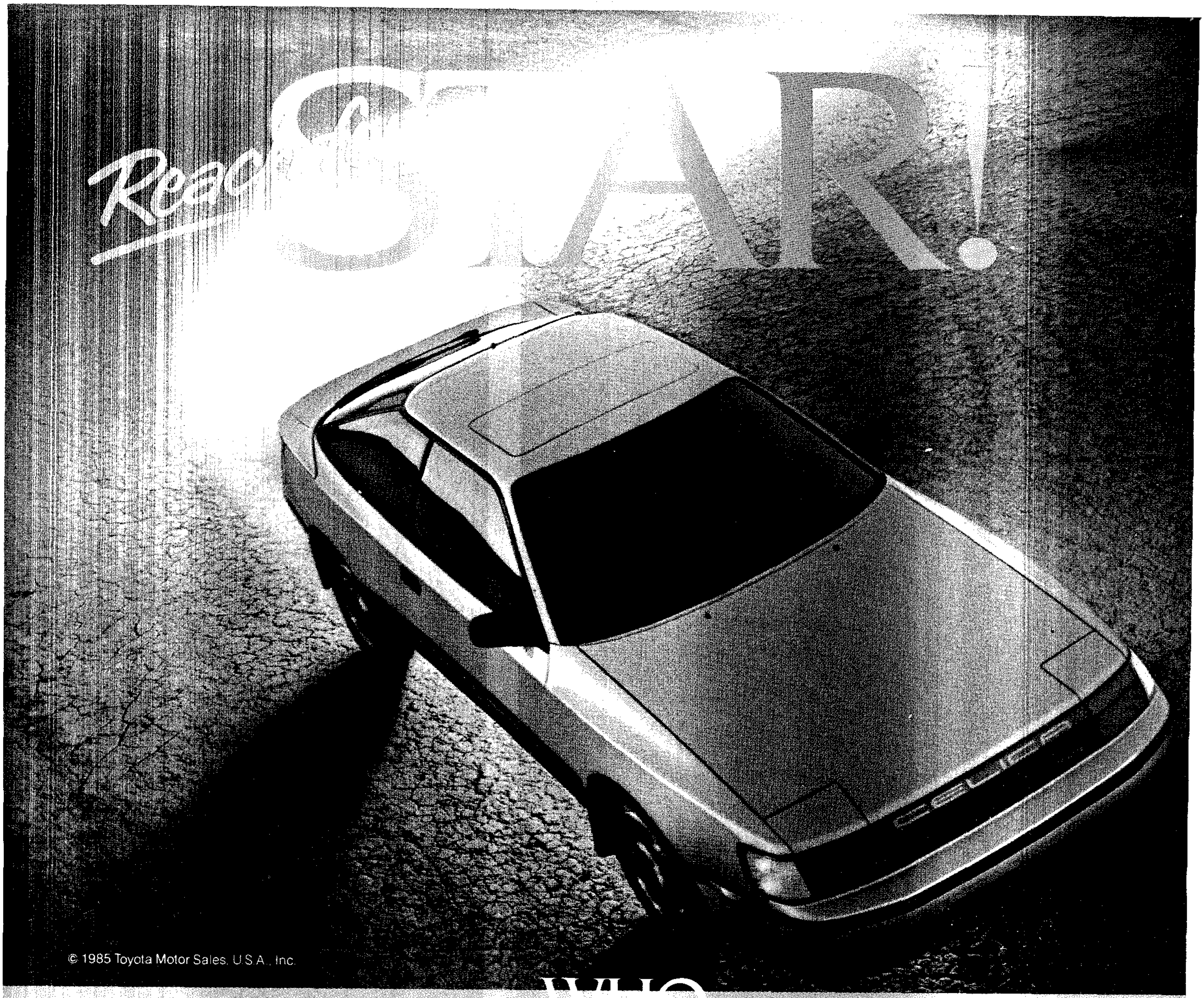

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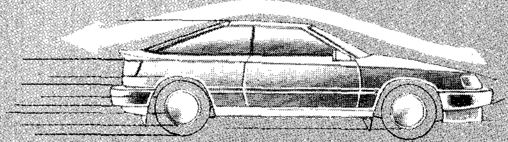

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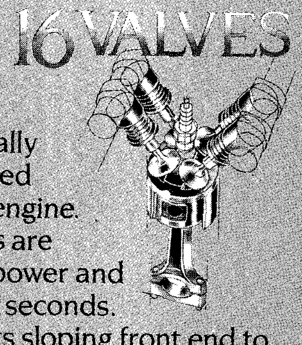

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